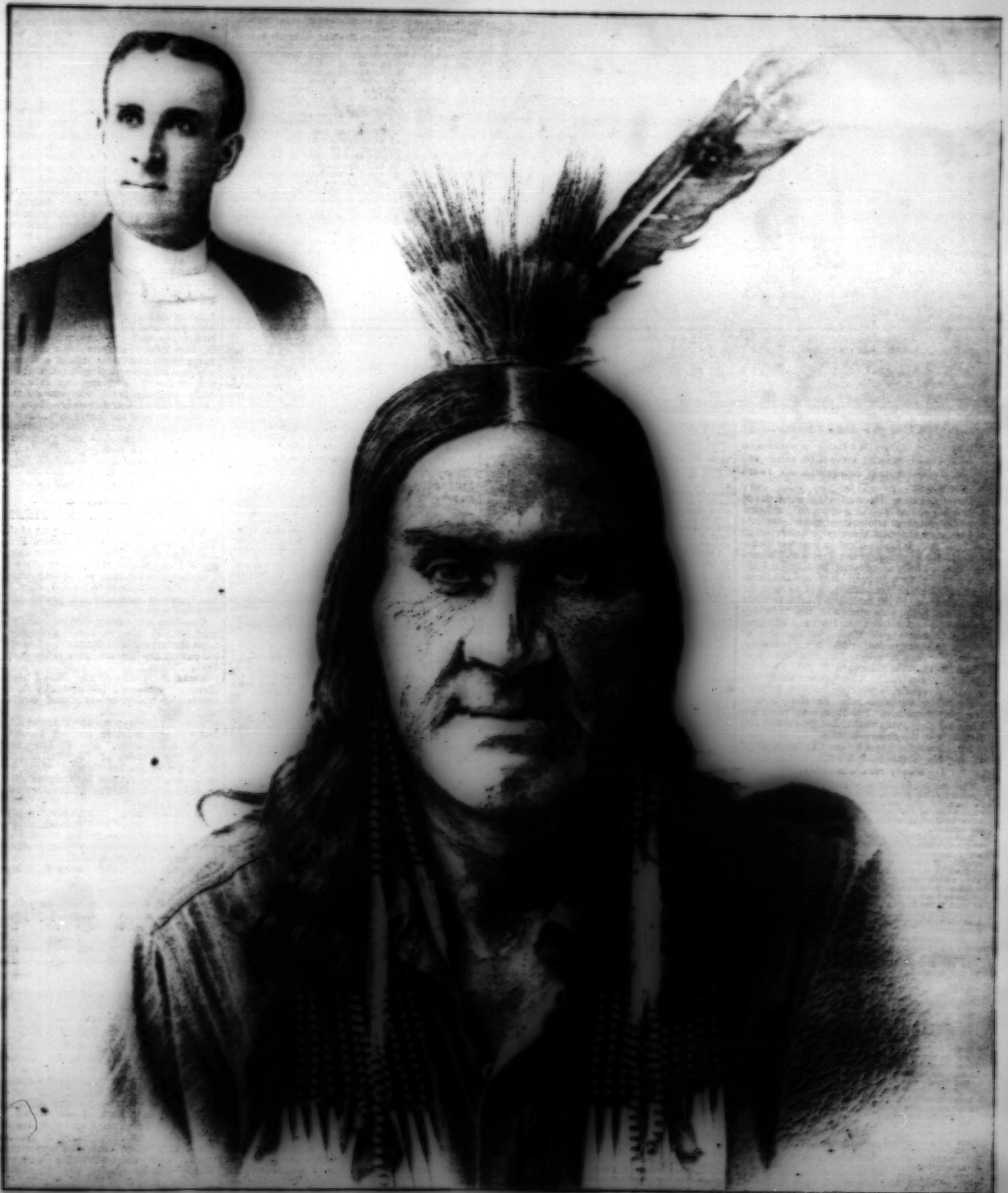


# THE NEW YORK DRAMATIC MIRROR

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PRICE, TEN CENTS.



THEODORE ROBERTS.  
As Marlow in *The Girl I Left Behind Me*.





### IRVING AT HARVARD.

The Great Actor Recently Welcomed  
—A Gold Medal Given to Him—  
Addressed the Students on Individuality.

Last Thursday Henry Irving went out to Cambridge, and before a crowded and profoundly attentive audience of professors and students of Harvard University delivered an address on "Individuality" in Sanders Theatre. In the evening, at the Tremont Theatre in Boston, he was greeted by a large audience made up mainly of Harvard students and members of the faculty, and during the performance, which included *Xanthe Ophelia* and *The Bells*, was visited in his dressing-room by a committee from Harvard who presented to him a gold medal, on one side of which was engraved: "Mr. Henry Irving, from Harvard Students," and on the other "March 17, 1904. Harvard Night, Tremont Theatre, Boston." The presentation was made privately, according to Mr. Irving's wish. The enthusiasm in the theatre after the performance of *The Bells* was remarkable, and Mr. Irving responded graciously and feelingly to the demonstration.

Mr. Irving's speech on "Individuality" during the afternoon follows:

#### Every Man's Duty.

That the individual may reach the highest expression of his power, he must develop that which is part of his own nature. To find the best expression of the voice of power which is within is the duty which every man should seek out for himself.

Each and all of you should learn to value and to use your own individuality. It is a priceless gift, and comes to us in a measure of value to honor and health. It is the one power which you all possess, and which may lead to permanent success; and it is your youth that you try to get from you, so as to get yourselves down to a common denominator, you come as near as you can to the intellectual standard of that "mean Indian" who "threw a pearl away, richer than all his tribe." The fable of the fox who lost his tail is not merely a nursery myth; it has its analogue in those persons of to-day who try to persuade the men and women of stronger gifts of intellect, art, or science, to conform to the average of the crowd.

In the course of conversation with one of my young friends, when I received the honor of your invitation to meet you to-day, I had the temerity to ask him what his ambition in life was to be. "An orator," he said, "I should like to be an orator." "Oh!" said I, "an orator—a Daniel Webster?" His eye sparkled with a delighted enthusiasm. "Ah, yes!" said he; "yes, if I could, I should like to be a Daniel Webster." "Yes," said I, "a great ambition; don't you try to be anything of the kind. You be yourself; cultivate your own power; you have not the physique even to be a Daniel Webster." I had been coming across so many young Daniel Websters, and Edwin Burtons, and Phillips Brooks, that I began to think that if things continued to go on at the same rate, the supply might ultimately exceed the demand. Daniel Webster was a great man and a great orator, but he did not become great by merely imitating some one else. He had great gifts of certain kind, and he knew them and used them to the full. With him the one outside must have had a special value, for the greatness of his voice lent new power to his eloquent words. Edwin Burton had a somewhat similar gift of voice and bearing, and he, too, made a distinct impression on his time by the exercise of his art. Unluckily, however, it is often the case that men who are bent on the career of imitation, and who are bent on the result, but do not place a just value upon the means by which such a result is obtained.

#### Developing Natural Powers.

What is the common sense of a youth with little inner power trying to imitate the method achieved by the special gifts of an Edwin Burton? Every man may have within himself the electrical or psychic quality necessary to impress others, and

and such does not depend on birth, or stature, or avoidances. Napoleon and Nelson, Garibaldi and Kean were little men, but who shall say that their individuality did not find a suitable means of expression, each in its proper fashion? So may each one of you, if you will only use the means with which God has thought fit to endow you. But you can no more trim the natural power within you to a pattern than you can increase or diminish your stature. For myself, I cannot understand why any man should want to formulate himself to the identity of some one else. Each man is different from his fellows, just as are the leaves of a tree; and at best a perfect simulation can be but an imperfect substitution.

I belong to a calling where our first endeavor ought to be to assume identities not our own. We actors have to study, either as a whole or by parts, from living models; for our craft is to present appearances other than our own, and to do things which all men who see and hear may recognize as not impossible typically. This study must be both intellectual and physical, for if an identity is to be presented, all its component parts must hang together with a proper continuity. In this study one cannot help acquiring, at some high degree of the south and value of identity. It was said, wisely enough, by an experienced writer, that no man could well succeed in public life who could not be easily caricatured. There is just sufficient essential truth in this to make us ready to apply its wisdom. Indeed, there are many cases where, not having been formed by nature for a high degree of individuality of their own, try to begot a singularity which may serve them equally well. Some will even try to present the appearance which some one else has made familiar.

A story is told of a certain Mr. Smith in London, who, fascinated by the reputation of the great Duke of Wellington, came to dress so like him and so carry himself that people to whom the "Duke" was not well known used to salute him. The Duke, on being told that Mr. Smith had said that he was often taken for him, remarked: "Dear old fellow, is it not? But I have never been taken for Mr. Smith." It was only the other day that a gentleman wrote to me from Paris, asking for a little help in his career. He said, having become a burden to him from his painful resemblance to himself. He was an Englishman, he said, and the people in the streets and clubs, and wherever he went, pointed to him—I hope not with the finger of scorn—and said: "That's Irving, the actor." In consequence of this persecution he withdrew from the life of a lord and frayed. I replied to his letter, and suggested that his misfortune would come to an end if he would take the first opportunity of leaving his hair cut. [Applause and laughter.]

I need not tell you that there is a vast difference between character and caricature, and too many there are who, while they think that they are holding the former in their clasp, have only lightly grasped the latter. Voice, face, manner, bearing, and accent are all easy of imitation, but it is when the higher qualities belonging to an individuality have to be reproduced that the imitator's difficulty begins and his weakness is exposed. For the proud monkey arts of life there is no future; they stand only in the crude glare of the present, and there is no success for them, either in the twilight of hope or of memory. With the true artist the internal force is the first requisite—the external appearance being merely the medium through which this is made known to others.

#### The Actor's Power.

There is hardly any individuality which is not worthy of the closest study. Every character has its own atmosphere, and I always find it embarrassing when requested to name certain stage characters that I may be especially fond of. As an actor disavows himself with the spirit of another, a sort of intellectual transmigration goes on, and for Hamlet, Richard, Lear or Iago, the true actor will not only change comparatively his voice and manner, but even his pronunciation, believing, as Cicero tells us, that pronunciation must vary widely according to the emotions to be expressed, serving for the actor the purpose of color to the painter. For instance, if one had to illustrate a passion as "confused, strange, outrageous, variable," how ridiculous it would be to illustrate it with the grace of a senatorial education. Now let me take an illustration from the lines and commonplaces present.

I notice nowadays that some young people have a singular manner of shaking heads—something like this—with their elbows level with the crowns of their heads, a funny fashion and not suggestive of "the grasp of the honest man." Now, to shake heads like that is to lose your identity, and if I were you

I wouldn't, any of you, shake heads in such a fashion. It was a fashion contracted in large assemblies, and functions where ladies were wearing long trains thrown over their arms and held aloft to avoid the crush and protect their garments. With their arms up so, they sometimes shook heads, and hence the fashion. Now, in whatever eccentricity of costume the Harvard student may dress, he certainly does not wear petticoats. [Applause and laughter.]

#### Do Not Depend Upon Tradition.

Nearly ten years ago in this hall, when few, if any, amongst you were present, I said: "Beware of any servile dependence upon traditions, which, robbed of the spirit that created them, are apt to be purely mischievous. What was natural to the creator is often unnatural and useless to an imitator. No two people form the same conception of character, and therefore the advantage is to see an independent and courageous exposition of an original ideal." That which is common to all men finds so many ways of conveyance, all different and yet all suitable, that the possibilities of expression become widened and multiplied with every new experience. Goethe says: 'The really high and difficult part of art is the apprehension of what is individual, characteristic. And why? Because no others have experienced exactly the same thing, and you need not fear lest what is peculiar should not meet with sympathy.'

The artist of experience, to whom is intrusted the proper means of expressing an emotion under given conditions and limitations, has so wide a choice of means that his task becomes almost an unobtrusive one, and his own instinct can perhaps best direct him in his task. All you young men will have in your lives to deal with men. There are others to whom things, not men, form the purpose of their lives, but you are to essay the higher planes of life. And as the study of mankind must be an important one with you, whether you have to rely to keep your fortune or to make it does not matter; in either case your own individuality must be pitted against that of others.

In a celebrated case in England, a certain expression was traced to the prisoner and became historic: "Them as has brains and no money should get from them as has money and no brains." Here is the strange life of a criminal and a civil

in a phrase. I mention this because it deals very pertinently with my subject for in the struggle of individuality—a knowledge of one's own, with its strength and weakness, is of the first importance. You will even find that in the working of your lives, to be able to conceal emotion or to make your wishes known without the aid of words—in fact, the mastery of expression generally—is no unimportant branch of social knowledge.

I am told that even at university examinations there are those who conceal for the time the secret perturbations of their hearts, superinduced by the consciousness of inadequate study, in the hope, not always realized, that their examiners may be less fully gifted with the power of observation than they faint would have them. In my calling there have been men of genius who possessed great gifts of reproduction, but whose successful always in the imitations which they set for themselves. When they stepped at his own door and tried to create a method rather than an individual who used it, they now and again made a lasting success. For instance, the actor Robinson had studied the method of Edmund Kean, and being gifted with a momentary power of a flash, could work on the feelings of an audience as to make them forget, in the suspense of his power, the comedy in which he was engaged. But he could not long sustain the effort; had he been able to do so he would have rivaled the great masters of his craft. In the same way the methods and devices of orators may at times be employed with success.

#### Cultivate Originality.

There is usually, if not always, a general as well as a special truth or excellence in every great and spontaneous effort, and the result which springs from the power and genius of Daniel Webster, or Patrick Henry, or Abraham Lincoln, to be met by others in greater or less degree, by similar means. But it must be always borne in mind that merely to imitate is not to apply a similar method. If any one of you have great thoughts or turning passion, you will need to copy no style or to limit yourself to no method. Your thoughts will find their way to the hearts of others as surely as the upward waters burst their way to the sea. In fact, the greatest of all the lessons that art can teach is this: that truth is eternal and eternal. No phase of art can achieve such a false basis. Sincerity, which is the very touchstone of art, is instinctively recognized by all. There never was truer and older words spoken than those of old Polonius:

"To be as honest as the eye, and to be as good as the word."

That cannot not be false to any man."

But how can a man be true to himself if he does not know himself? "Know thyself," was a wisdom of the ancients. But how can a man know himself if he mistakes his own identity, and if he puts aside his special gifts in order to render himself an imperfect imitation of some one else? By similar means.

Do not try to wrest from the future the birthright of some other by the trick of Kean's hairy hands. The blindness of Jacob was a type as well as a reality; for the world may be blind to one man, but that father was, but to it, as to him, there remain other senses which blindness cannot mar. The voice will betray a counterfeit, no coach may deceive. Therefore, I ask you to seek well the advantages which may present themselves to you before you try to part with, to maintain, or to change in any way your own individuality. Study it without being egotistic, and understanding the weak places, shut their imaginations and try to protect yourself by real strength. Knowing yourself, you may learn to know others; and on in progress of time you will both consciously and unconsciously have those abiding principles of human nature and of human character which add to the knowledge and progress of the world.

### A FREE-FREN NATURE.

Minnie Madden Fiske has consented to play *Gilberte in Froon-Fron* in aid of the Church Hospital and Dispensary at the Garden Theatre, on Friday afternoon, March 26. A. M. Palmer, who is one of the trustees of the Hospital, is arranging the performance. Mrs. Fiske has not yet appeared as *Gilberte* in this city. Associated with her in this performance will be Eugene Ormande, of the Lyman company; Byron Douglas, of *The Girl I Left Behind Me* company; J. W. Piggott, Arthur Lawrence, Clifford Leigh, little John McKeever, Elsie de Wolfe, Anna O'Keefe, Grace Sherwood, Miss Hooker, and other well known actors. The sale of seats is now in progress. The Little Church Around the Corner is interested in the maintenance of the Church Hospital.

### EDWARD ALDRICH'S ENTERPRISE.

Edward J. Aldrich, who will manage Louis Aldrich in My Partner next season, says that he has determined to have a remarkable cast to present that play. The plan is to have all the parts played by actors and actresses who have been prominently identified with previous productions of first-class American plays, in order that Mr. Aldrich's excellent performance may be supplemented by equally excellent acting throughout. In this case, the revival of *My Partner* ought to be one of the events of next season.

### THEODORE ROBERTS.

On the first page of *The Masses* this week is illustrated one of the most striking "make-ups" ever shown on the metropolitan stage. The picture shows Theodore Roberts in his latest origination, that of a Blackfoot Sioux Chief in *The Girl I Left Behind Me*, while Mr. Roberts' natural face is shown in little above that of the Indian counterfeit. The artistic possibilities suggested by the contrast of the two faces give to the student of the art of "make-up" something worth careful examination.

Mr. Roberts has been favorably known of late years for his prominence in the support of Fanny Davenport, to whose latest two productions he gave undoubted strength by the virility and originality of his characterizations. Mr. Roberts' Indian origination in *The Girl I Left Behind Me* is his latest. He has been for two seasons a member of Charles Frohman's stock company, which is now presenting this play at the Academy of Music.

Of Mr. Roberts' acting as the Indian chief many pleasing things have been said. The *Washington News* declared: "He is an actor of rare ability"; the *Daily Mercury* said in reviewing the original production of the play at the Empire Theatre: "But the honors of the evening belong to Theodore Roberts, who played Scarbrow"; the *World* said: "Mr. Roberts made a hit"; the *Tribune* characterized his work as "remarkably artistic," and added that his performance was "certainly the gem of the occasion"; the *Mail and Express* said: "Mr. Roberts gives an extraordinary impression of forceful character and mental solidity and adds greatly to the strength of the performance"; the *Times* commented on the reality of the characterization and added: "He is much more like one of the fiends of the frontier than our dear old Metamora, or any of the late Mr. Cooper's preposterous red men." Mr. Roberts' Indian is a bit of pictorial representation, with some studied elocution thrown in for good measure. *Town Topics* remarked: "The Indian Chief Scarbrow is a picturesque, vital, nervous, creation. He appears among the theatrical phantoms surrounding him like a flame out of diaphanous water. The part is played in masterly style by Theodore Roberts, who in appearance, intelligence, vocal intensity and majestic dignity realizes to the utmost the excellent characteristics of the role"; and the *Brooklyn Eagle* said appreciatively: "Theodore Roberts was so good an Indian that it is a pity more could not be made of him. Mr. Roberts must have been studying Indians. The attitude, flexing between craft and defiance; the rancous voice, the slow speech, feeling its way through English words; the eyes, narrow-lidded, cunning, watchful, dangerously blazing; anon the smooth muscledness of his walk and gesture—these were admirable parts of his portraiture; they proved him so great an actor that if plays of the Metamora sort could be made popular again, he would be the man to put them on."

And there is nothing in any of these compliments that Mr. Roberts has not deserved by his remarkable picture and personation of the Indian.

### THE NEWSDEALERS' DINNER.

The third anniversary banquet of the New York Newsdealers and Stationers' Protective and Benevolent Association was held at the Hotel Hungaria on the evening of March 23.

This annual dinner is the one occasion afforded to publishers to meet dealers, and the one hundred members and guests enjoyed a pleasant reunion.

The excellent dinner disposed of, the Chairman, T. F. Martin, called upon the *Sun's* representative, John Swinton, who replied in his customary brilliant style to the toast "The Daily Pages."

David A. Munro, of the *North American Review*, addressed the company in a vigorous and instructive manner, and was received with hearty applause.

T. J. McBride spoke on "Present Emergencies," Joseph Brennan, on "Aims and Objects of the Association," and T. Lunt on J. R. Suter, the founder of *The Bulletin*, the official organ of the association. Short addresses followed by Arthur D. Turner of *Vogue*, S. Richardson of the *Recorder*, and Carl Hammer of *Halle*.

The fraternizing of the association in this annual entertainment with publishers is worthy of the highest praise, and is fruitful of more kindly feeling between publisher and dealer than would otherwise exist.

Among those present were T. J. McBride, J. E. McBride, L. Jones, Joseph Brennan, W. H. McKiernan, George Mancke, R. Gunn, J. P. Mack, P. Gotthelf, S. Weinberg, A. McChesman, N. Frank, A. E. Boggess, J. J. Jackson, J. Eck, R. Ducker, H. Singerman, T. Lunt, R. J. Grath, T. F. Martin, Henry Hiss, A. D. Turner, D. A. Munro, John Swinton, S. Richardson, A. Thompson, J. Sullivan, C. Hammer, Mr. Eddy, Mr. Merrill, John Fenton and T. M. Munson representative.

Much of the success of the dinner was due to the careful management of P. Gotthelf.

### THE HEART OF ART.

G. Suede Lewis, author of the recently published portfolio combination book on personal magnetism, reading, speaking, conversation and stage effect, for students' self-help, entitled "The Heart of Art," has located in this city. His rooms are in the Studio Building, 103 East Twenty-third Street, where he gives private and class instruction. This affords an opportunity to receive personal instruction from one whose published work, and unquestionable endorsements stamp him as one of the most advanced teachers of the day. He has traveled throughout Europe, and in this his own country, studying, teaching, observing without ostentation, but ever rising higher in his profession. Mr. Lewis makes no pretensions of "Universal Mystery," but professes to teach a fine art, with all the simplicity and truthfulness of a fine art.





#### Fourteenth Street.—Hendrick Hudson.

Corinne, as plump and full of mischievous mirth as ever, appeared in Hendrick Hudson at the Fourteenth Street Theatre last evening. The piece is styled a burlesque opera-bouffe on the programme, whatever that may mean. The plot and dialogue are accredited to William Gill and Robert Fraser, and the music is confessedly "arranged and compiled" by Fred Perkins and Watty Perkins.

The stage manager has made numerous changes since Hendrick Hudson was produced in New York several years ago with Fay Templeton in the principal role. The present version may be said to be a suitable framework for the various specialties of Corinne and some of her clever associates.

Corinne is not a great actress, but she possesses a magnetic personality and no end of vivacity that makes it possible for her audiences to condone her mannerisms. The range of her voice is limited, and her upper notes are weak and tremulous. But when it comes to dancing, Corinne can hold her own, and will bear favorable comparison with any burlesque artist on the American stage.

Of the large supporting company, Willard Sims was most amusing as Kill Von Kull, and Lulu Nichols was almost equally funny as Abigail, a woman of the future. Charles Kirby and Thomas J. Grady created a great deal of laughter as two deputy sheriffs. Addie Cora Reed sang acceptably as Miss Manhattan, and Helen Nichols gave an effective character sketch of Fritz Von Twinkle, a gilded youth of the period. Charles Allison was also seen to advantage as a Spanish grandee. Gladys Vrehan as Christopher Columbus, Harry Dietz as Goli Ensign, Fannie Decosta as Ysabel, all acquitted themselves creditably in their respective roles.

The chorus singers and ballet dancers all contributed to the success of the performance, which ran with commendable smoothness from start to finish.

Among the special features introduced was a humorous fantasia called "An Afternoon in Midway Plaisance," by Gustave Luders. In the third act a sword combat drill and much of the "phantom cuirassiers" was well executed, and evoked considerable applause.

#### American.—A Woman of No Importance.

Oscar Wilde's caustic comedy, *A Woman of No Importance*, began a week's engagement at the American Theatre on Monday night. In the main, the cast is the same as when the piece was first produced here in January at the Fifth Avenue Theatre.

Rose Coghlan's performance of Mrs. Arbuthnot has, if anything, gained in strength and subtlety. The character's strong lights and shadows are graphically reflected by the artist.

Although the piece has not been played many times in this city, we have seen Maurice Barrymore, Charles Coghlan and John T. Sullivan in the part of Lord Illingworth. It would not perhaps be satisfactory to any of the actors concerned but Mr. Coghlan, however, gives a well considered delineation of the cynic.

Edie Shannon, Mrs. Boncicault, Ada Lynn, Kate Dennis Wilson, Winona Shannon, Nora Lamson, Grant Stuart, and Aubrey Boncicault express significantly the pointed dialogue.

#### Koster and Bial's.—Vendettis.

Jacques Inaudi, called "the mathematical enigma," made his debut at Koster and Bial's last night. He is also called "the man with two brains," and he juggles with rows of figures long enough to represent a national debt in a marvelous manner, reaching correct calculation with inconceivable quickness. He ought to bring a studios and mathematical element into the audiences at this resort. The Wilsons, clever bicycle experts, also made their American bow at this house, and Maggie Cline, the wrestling lion, Conroy and Fox, Mike Arnold, "Ary" Urthan, the armless man, Miles, Qualitz and Neumann, the dancers, Leo Pavesi DeBorelli, the eccentric musicians, Eva Barfield, the contortionist, and Sparrow, the juggler, fill out an entertaining bill.

#### Nick's.—The Power of Gold.

Walter Sanford's company presented George Hays's melodrama, *The Power of Gold*, at Nick's last night. The play was given by the same capable cast that was seen at the Fourteenth Street Theatre earlier in the season.

Mary Timberman, as the adventures, repeated her former success. Her acting is marked throughout with great delicacy and feeling, and with her imposing carriage and the voice, she makes a most pleasing impression. E. J. Herron and Gertrude Roberts furnish the comedy element. The latter is especially clever in a character part. The rest of the cast was very satisfactory.

#### Temp's.—Variety.

The three stars Lynn made their American debut at Temp's last night, and were given. They are clever singers and dancers. Lynn and Vani, sensational acrobats, also made their bow at this theatre. Miss Vani is perhaps the most skilful woman yet seen in her line in this country. Emma and Almon, new-comers, appeared in

an amusing, tramp act, and the perennial favorite, J. W. Kelly, James P. Hoey, Ward and Vokes, the musical Dale, Cain and Welch, Matthews and Harris, and Tony Pastor himself in a new vocal budget, make up a remarkably strong bill.

#### Park.—The Man from Boston.

John L. Sullivan in *The Man from Boston* attracted a good-sized audience to the Park Theatre on Monday night. As Captain Harcourt, the guardian angel of an unsophisticated collegian, Mr. Sullivan displayed more theatric ability than has generally been conceded to him. He has improved very much since his first appearance in New York.

Gus Daly was acceptable as George Overton, Jr., as was also H. G. Clarke as Tom Barclay. Pauline Markham made a pleasing and matronly Miss Overton, and Nellie Lawson was sprightly as Susan. Specialties were introduced by Belle Muni, Bobby Mack, and Charles Nixon.

#### Jacobs.—The Soudan.

*The Soudan* was put on with the usual elaborate scenic display at Jacobs' on Monday night and attracted a fair-sized audience. James Horne was a capable and manly hero, Captain Temple; W. V. Ranous did very well as Matthew Hawker, while Alexander Kearney gave a conscientious and painstaking portrayal of the villain, Paul De Vigne. Annie Barclay's performance as Nellie Temple was acceptable, and Master Sidney Hunt made a handsome little Frank.

#### People's.—The Arkansas Traveler.

Chanfran, in the old but still popular *Kit, the Arkansas Traveler*, pleased a good audience at the People's last night. The noted "judge" and "major" amused as of yore, the bow-knife duel excited, and the other lively scenes in the play were received with great favor.

#### At Other Houses.

James A. Herne in *Shore Acres* is still at Daly's.

The Rosenfelds maintain faith in *Love's Extract*, which they continue at the Fifth Avenue.

This is the concluding week of Stuart Robson in *The Comedy of Errors* at Abbey's.

The Broadway is closed this week. Next Monday it will reopen with Gilbert and Sullivan's latest opera, *Utopia Limited*, by the D'Oyly Carte London company.

*The Girl I Left Behind Me*, in spectacular form, is drawing well at the Academy.

Novelties are steadily introduced into 1492, which prospers at the Garden.

John Drew in *The Butterflies* attracts large audiences to Palmer's.

No other play than *Sowing the Wind* will be required at the Empire this season.

This is Peter Dailey's final week at the Bijou in *A Country Sport*. Last night souvenirs of the hundredth performance were given. Next week, Marie Jansen in *Delmonico's* at Six.

At the Lyceum *The Amazons* maintains popularity.

The Casino is closed this week. Next Monday the Lillian Russell Opera company will appear. Giroud-Girofla being the bill.

Pauline Hall in *The Princess of Trebizonde* furnishes the only comic opera in the city this week at Harrigan's.

The revival of *Rosendale* at the Star offers an interesting study to those familiar with the play as formerly presented.

Charles's Aunt continues flourishingly at the Standard.

A Texas Steer is at the Grand Opera House this week.

The burlesque of *Don Juan*, with accompanying ballets, and an excellent vaudeville bill are the features at the Imperial.

#### THE BROOKLYN THEATRE.

##### Amphion.—Von Yonson.

Gus Henge, the popular Swedish comedian, carried the title role of *Von Yonson* extremely well at the Amphion last night. A large and appreciative audience accorded liberal applause. Sadie Connolly, J. C. Huffman and Victory Bateman appeared to good advantage. Clinton Maynard, Jason Downs, Charles Mitchell, Merri Osborne and Tommy Hagver are of the cast. E. H. Sothorn in Sheridan next week.

##### Empire.—Blue Grass.

Blue Grass found favor with a large audience at the Empire last night. Mrs. Cyril Norman, as Mary Brand, gave an excellent interpretation of her part. R. H. Roberts, Florence Ashbrooke, Joseph Brennan, Emmett C. King, Albert Roberts, John Watson, J. H. Ready, H. A. Norton, Gerome Edwards, and Polly Poland King are the company.

##### Columbia.—The Two Orphans.

Kate Claxton, supported by a good company, appeared last night in *The Two Orphans* at the Columbia. The star is a favorite in Brooklyn, and was enthusiastically received. The Bostonians next week.

##### Park.—Walker, London.

James T. Powers in *Walker, London*, was welcomed by a large audience at the Park. In the supporting company are Rachel Booth, Lily Eldridge, Lillian Chantore, Harry Morgan and Ellis Ryse. Blue Jeans next week.

##### Bijou.—Spider and Fly.

*The Spider and Fly*, with new scenery, costumes, dances and specialties, was well received at the Bijou last night. Frederick De Belleville in *Hoodman Blind* next week.

##### Grand Opera House.—The Substitute.

Edna Kendall in *The Substitute*, with many

interpolated songs and dances, was last night's attraction at the Grand Opera House. The usual large audience was present. Clara Morris next week.

#### THE GIBBS-RANKIN MARRIAGE.

An Atlanta despatch last Friday told of a sensation in the Drew company, caused by the marriage of Phyllis Rankin, daughter of McKee Rankin and a sister of Mrs. Sidney Drew, with Henry Gibbs, who was described as the property man of the company. Subsequent despatches described Sidney Drew in "an exciting hunt" after the young man who had wedded his sister-in-law, bearing the pistol of Bob Acres; and the Atlanta papers have been filled with "stories" in which Sidney Drew's excitement compared strangely with the self-poise of Mr. Gibbs. A letter written by Mr. Drew to the *Atlanta Constitution* reviling Mr. Gibbs, is a most remarkable production. Perhaps, however, it was meant in a sense of comedy.

Mr. Gibbs was seen by a Mieson man yesterday. He is in New York with his wife. Mr. Gibbs is a good-looking young man, with an honest, wholesome appearance, and he bears no particular resemblance to the average "hustler of trunks," or the average valet, in both of which occupations Sidney Drew has placed him in the Atlanta press.

"My attachment for Miss Rankin was known a year ago by her father, McKee Rankin, by Sidney Drew and his wife, and, in fact, by most persons related to her," said Mr. Gibbs. "Mr. Rankin endorsed it, and Mr. Drew and his wife were pleased. In fact, there was no objection from any quarter. It happened, however, some time ago, when we were in the West, that Sidney Drew and I had a personal difference; and at once Mr. Drew set about quietly to influence his relatives against me."

"It has been stated that Miss Rankin and myself were married by a Justice of the Peace, and great efforts have been made to put me in a bad light professionally and personally. The facts are that we were married on March 8, at Charleston, N. C., in the Cathedral Square Baptist Church, by the Rev. Dr. Ramsey; that I was not simply the property man of the Drew company, as I last season had acted as business manager of the company, and this season as stage manager, and that I am not ashamed of my family. My father is a division superintendent of the Delaware and Hudson Canal Company. As for myself, professionally, I confess that I am not prominent. I am, however, as you see, very young. I am earnest in my work, and hope to accomplish something. I do not want my future prejudiced by misstatements."

It is but the truth to say that Mr. Gibbs appears in a very good light in this matter, when comparisons are made.

#### ADELINA PATTI IN GABRIELLA.

Adelina Patti gave the first of her two farewell performances at Carnegie Music Hall last Friday evening. The novelty of the occasion was the first presentation in New York of *Gabriella*, a one-act operetta composed for Mme. Patti by Emilio Pizzi.

The story of the libretto, which is by Charles Alfred Byrne, was printed in *Tux Mieson* when *Gabriella* was brought out in Boston last November. The prelude is melodious and effective, and the love duet of Gaston and Gabriella is very charming, but the score as a whole is by no means remarkable.

The finale is spirited and well composed, but the device of having the entire cast stand in a row behind the footlights to give vocal expression to their respective sentiments seemed like an unconscious burlesque of old-time methods.

Mme. Patti sang the role of Gabriella with customary brilliancy. The diva may not be capable of prolonged vocal effort, but there is no apparent decline in the sweetness and flexibility of her marvellous voice. She was rapturously applauded after the love duet, and called out again and again at the end of the performance. Mlle. Fabri as Anne of Austria, Durward Lely as Gaston, Signor Novara as King Louis XIII., and Signor Galassi as the Duc de Chateaux, supported Mme. Patti with artistic result.

The opening of the programme consisted of vocal and orchestral selections. Mme. Patti sang Eckert's *Echo* song and as an encore Tosti's *La Serenata*. The audience, however, could not be satisfied until the orchestra struck up the opening strains of "Home, Sweet Home," which she sang in her inimitable manner.

Luigi Arditi led the concert programme, and Signor Pizzi conducted the performance of *Gabriella*. Mme. Patti's farewell performance will occur on Thursday afternoon.

#### KATE DAVIS ILL.

Kate Davis was so ill last week that she was unable to appear in *Love's Extract* at the Fifth Avenue Theatre after Thursday night. Alice Leigh assumed her role. Miss Davis was announced to reappear last night, but she did not do so, and Miss Leigh continued in the part. Miss Leigh is the actress dismissed by the Rosenfelds two weeks ago as not suitable, in their judgment, for the part.

#### SHIFTING IN HOYT'S COMPANIES.

Next week R. A. Roberts will join *A Trip to Chinatown* company No. 1 to play the role now acted by George Beane, and the latter will join *A Milk White Flag* in Chicago. Soldene Powell will retire from *A Trip to Chinatown* No. 1 next week, and John Marble, now with *Chinatown* No. 2, will take his place. Julian Mitchell will go with the *Milk White Flag* company.

Something unheard of before in the history of the trunk business. The New York branch of the Taylor Trunk Works has just received an order from Wood the ventriloquist, dated Caracas, West Indies, trunk to be shipped to Colon, Isthmus of Panama.

## Fat

IS WASTING IN MOST FOODS, OR, if present, is not assimilated. The result is loss of flesh and strength.

## Scott's Emulsion

the Cream of Cod-liver Oil, is a palatable, easy fat food that any stomach can retain and any system assimilate without effort. It gives flesh and strength. Physicians, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Bowne, N. Y. All Druggists.

## REFLECTIONS.

Henry Greenwall wired *THE MIRROR* yesterday that Frank Daniels opened in New Orleans Sunday night to the best house of the season.

At the annual election of the Lotos Club last Saturday, A. M. Palmer was elected a director for three years. The regular ticket in its entirety was elected.

It is rumored that the contest over the late Annie Pixley's will has been settled, and that Robert Fulford will pay over a considerable sum to Miss Pixley's mother and sisters. On the other hand, the story is denied by the relatives in question.

Frank Doane ran over from Philadelphia last Sunday. He reports excellent business at the Girard Avenue Theatre.

D'Oyly Carte's company, which will appear in *Utopia Limited*, at the Broadway Theatre next week, arrived in New York on Sunday morning on the *Campania*. Among them are Charles Harris, a brother of Sir Augustus Harris; Kate Talby, and Chuton Elder, all of whom are known in New York, and John J. Braham, the orchestra leader, who recently went abroad to study the London production, and who will conduct the opera here. Others of the company, which numbers sixty-three persons, are Isabelle Reddick, Mr. and Mrs. Frank Danby, Mr. and Mrs. J. W. Hooper, Mr. and Mrs. J. Coates, Aline Burk, Millicent Pyne, Frank Boor, J. H. Poskitt, and W. A. Peterkin.

Jacob Litt will leave for the West to-morrow (Wednesday) to attend to business connected with The Ensign and in Old Kentucky companies and also to look after the interests of his theatres in Milwaukee, St. Paul, and Minneapolis. Manager Litt will return to New York about May 1.

Lelia Wolstan is spending Holy Week at her home in this city, 151 West Ninety-eighth Street, where she will be glad to see her friends. On Easter Monday she will rejoin in Pittsburgh Walker Whiteside's company, of which she is leading lady.

W. C. Masson has been engaged to play the part of Jean de Fabiane, the dago, in *The Dark Side of a Great City*.

Little Violet Fisher was summoned by telegraph on March 5 to play *Carrie* in Kilmarney with Kate Emmett at the Brooklyn Empire. She received the part at five o'clock in the afternoon and played it successfully in the evening. She repeated the performance last Thursday night at the Grand Opera House. Miss Emmett was highly pleased with Violet's work.

The starring tour of William Hoey, without Evans, but with John C. Rice, will begin in Chicago on August 6.

There will be no performances at Palmer's and the Lyceum Theatre on Good Friday.

Frank Didier is no longer in the employ of the Packard Theatrical Exchange.

Frederic de Belleville will play a short Spring season, supported by Fanny Gillette and a strong company, in *Hoodman Blind*. The people engaged are Charles T. Nichols, John W. Hogue, Richard Quilley, John Sutherland, Robert Sheridan, W. H. Young, L. W. Browning, Mildred St. Pierre, Jennie Clark, Jennie Elberts, Annie Egar, Mrs. Charles Peters, Vallie Egar and Baby Lillian Spencer. The tour will begin next Monday at the New Bijou Theatre, Brooklyn.

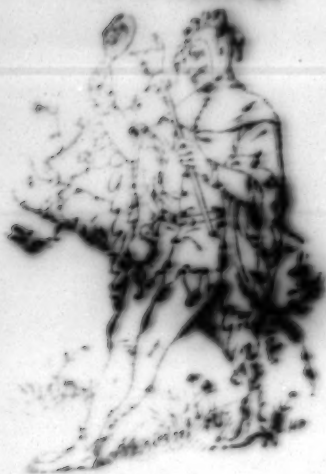
## MIRROR CALLERS.

Among those that called at the *MIRROR* office last week were:

Denman Thompson, Kate Claxton, Lincoln J. Carter, Anna Belmont, Grace Huntington, Theodore Roberts, Marie D. Stotwell, H. Conlier Brinker, William Furst, Edw. S. Wentworth, W. N. Black, Emmett C. King, Elie Seymour, Jean. Burns, Nat M. Wells, Howard Gould, Clara Louise Thompson, J. P. Mullins, Dora Drew, C. H. Wacklin, C. W. Allison, Sylvia Denton, Walter B. Leyden, Lucie Celeste, Charles J. Bell, Charles Klein, Mildred Denlow, Cecil Van Doren, Arnold Reeves, R. A. Ludlow, C. E. Odlin, Edwin Brewster, Jean Stuart, Ella Hunt, Julian Greer, A. E. Moore, Jessie L. Moore, Maud Miller, Edward Vroom, Archibald Cowper, May Robinson, W. H. Elwood, Frank Williams, Mary Timberman, Daniel Sully, Frank G. Cotter, Jack Birch, W. J. Kilpatrick, I. S. Sanford, Guy Nichols, Ralph Harman, J. M. Haynes, Geoffrey Stein, Collin Kemper, Gilmore Scott, John J. Kaffel, Lenore Snyder, W. C. Masson, C. E. Graham, W. B. Post, A. B. Cole, Valerie Bergere, B. A. Myers, Henry Doughty, C. B. Wynn, Julius Howe, Sadie Connolly, Edna Tichen, Ida Solter, James T. Galloway, Thomas P. Christy, Claude Kvie, Clifford Leigh, F. W. Bellings, Frank Monroe, Harry C. Thompson, Bradley James, Harry J. Morgan, Helen Mar, George Bryson, Howard Kimore, Wilfred North, Henry D. Ashby, Willard Lee, Sydney Cowell, H. Jones, Branch O'Brien, R. Goodfriend, Arthur E. Jones, Spencer A. Cuna, Will. A. Kaine, Robert Brown, A. G. Harrington, Edward M. Fayer, George C. Boniface, Jr., J. W. Shannon, and Howard Paul.



## THE USHER



Charles Coghlan has tested severely the patience of his family, his friends, managers and the public this season.

His gifts as an actor are pre-eminent in a certain line. He has no rivals among the younger brood of leading men either in this country or in England. But he has deliberately thrown away all his opportunities lately, and even his talents have been unequal to the strain of holding him up.

It is too bad that Coghlan should destroy his professional value at a time when he might have retrieved lately lost ground.

A Chicago paper advises him to return to his native land without delay. That seems like good advice, in the circumstances.

The other day an actor applied to the Actors' Relief Fund for pecuniary aid. He was staggering drunk, and it was with difficulty that he could make himself understood.

The Committee very properly refused to give him money, since it was obvious the applicant must spend it for whiskey. They told him to come again when he got sober, and if he was in need of food or shelter it would be provided.

The actor left. A few days afterward a despatch from a distant city announced his death there from alcoholism. The local newspapers contained sensational accounts, attributing his death to the refusal of the Relief Committee to furnish him with funds.

This form of criticism is to be expected where any philanthropic theatrical work is concerned. In the case in question the Relief Committee acted for the best. The fact that the actor died soon afterward from the effects of his prolonged dissipation does not give ground for censure.

The committee's work, by the way, has been most arduous, and their performance of it demands the heartiest acknowledgment.

At great personal inconvenience the members have attended the long bi-weekly sessions, and have patiently and sympathetically discharged their duties.

Chairman Aldrich, especially, has toiled early and late over the vast business connected with a work of such magnitude, and he deserves unstinted praise for his unselfish efforts.

"It is comforting to know," remarks the *Herald*, "that there is one good journal which represents the stage in an dignified and able manner, for otherwise the profession would be in sore straits for a mouthpiece." The journal referred to by my esteemed contemporary is *The Dramatic Mirror*.

Ellen Cummings has returned to New York after a quiet sojourn of several weeks in Boston, during which she was under medical treatment.

Miss Cummings is entirely restored to her old self. Her eye is bright, her cheek is rosy, and all that she needs to make her perfectly happy is an engagement.

She is an excellent actress, and it is the opinion of her friends that she is now able to do the best dramatic work of her life.

By the way, the fund raised by ill-advised sensationalists some time ago for Miss Cummings (without her previous consent, I have learned) has never reached her.

The amount collected in the form of subscriptions from professionals and others was announced to be in the neighborhood of \$120. The amount Miss Cummings has received from this fund to date is \$45.

Five dollars was paid to her at the time the subscription was announced. After waiting more than two months Miss Cummings' friends were able, after considerable difficulty, to obtain \$43 more for her.

Several prominent London painters have selected theatrical subjects for the Academy exhibition this year. Solomon J. Solomon is painting a portrait of Mrs. Patrick Campbell, the original and famous Second Mrs. Tanqueray. Robert Herkomer will exhibit "Miss Lavinia Laidlaw." Ethel Wright will show "The Return of Pierrot," suggested by L. Robert Prodiges. It is strange that in our own exhibitions the stage furnishes little inspiration to American artists, although in London and Paris it gives motive to many works of art annually.

The story that Mechanics' Hall in Boston will be converted into an opera house for an annual four-months' season by the Abbey and Grand company from the Metropolitan turns out to be a canard.

In the first place it would cost \$250,000 to make the alterations, and in the second place the New York season would not permit the absence of the company in another city for four months at a stretch.

But Boston will have grand opera for a brief period each Spring, just the same.

In a paper devoted to stage matters—didn't it suspend publication a few days ago—

there appeared recently the following verses, under the signature of Olive V. Berkley:

## THE PLACE OF HOME

It comes to me often in silence,  
When the freight spatters low,  
When the black, uncertain shadows  
Seem wreaths of the long ago.  
It comes with a throb of heart-ache,  
That thrills each pulsing vein,  
The old, unquiet longing  
For the peace of home again.

I'm sick of the roar of cities,  
And of faces cold and strange;  
I know where there's warmth of welcome,  
And my yearning fancies range  
Back to the dear old homestead  
With a yearning sense of pain,  
But tears will give place to singing,  
When the peace of home comes again.

"When the peace of home comes" there's music  
That never may die away,  
And it seems that the hands of angels,  
On a mystic harp at play,  
Have touched with a yearning gladness  
On a beautiful, broken strain,  
And my heart beats to the measure  
When the peace of home comes again.

Outside of my darkening window  
Is the great world's crash and din,  
And slowly the Autumn's shadows  
Come drifting, drifting in,  
Sighing, the night wind murmurs  
To the splash of the Autumn rain,  
While I dream of gladness, greetings,  
When the peace of home comes again.

These verses are quite pretty, but does the substitution of a few words here and there really constitute an improvement upon the following little poem by a gentleman named Eugene Field?

## YEARNING FOR HOME

It comes to me often in silence,  
When the freight spatters low—  
When the black, uncertain shadows  
Seem wreaths of the long ago,  
Always with a throb of heart-ache,  
That thrills each pulsing vein,  
Comes the old, unquiet longing  
For the peace of home again.

I'm sick of the roar of cities,  
And of faces cold and strange;  
I know where there's warmth of welcome,  
And my yearning fancies range  
Back to the dear old homestead  
With an aching sense of pain,  
But there'll be joy in the coming,  
When I go home again.

When I go home again! There's music  
That never may die away,  
And it seems that the hands of angels,  
On a mystic harp, at play,  
Have touched with a yearning sadness  
On a beautiful, broken strain,  
To which my heart beats waiting—  
When I go home again.

Outside of my darkening window  
Is the great world's crash and din,  
And slowly the Autumn's shadows  
Come drifting, drifting in,  
Sighing, the night wind murmurs  
To the splash of the Autumn rain,  
But I dream of gladness, greetings,  
When I go home again.

Miss Berkley's desire to be a poet is doubtless laudable, but when she sails into print she will do well to copy from a humbler writer than Mr. Field. Then she will not be so likely to get caught.

I heard a real estate expert say the other day that in the present circumstances it is folly to lease a theatre that occupies a corner on a great thoroughfare like Broadway, where values are fabulous.

His view of the subject is that a building which is devoted to night uses merely cannot be made to pay eight or ten per cent. of the value of the ground and the improvements. Such property is legitimately available for day business solely.

He believes that theatres that are meant to pay should be built only on side streets or on property that affords an entrance from the thoroughfare, the body of the house being built on adjacent ground, and the frontage employed for remunerative purposes.

The deaths of John T. Ford and Colonel R. E. J. Miles last week removed two of the landmarks of old-fashioned theatre management.

Mr. Ford was a remarkable figure in the theatrical record of the past generation. His career was wonderfully active, and associated with his career were many of the most celebrated men and women of the American stage.

Colonel Miles' services to the theatre were less important than Mr. Ford's, but he was prominently connected with Cincinnati theatricals, and for several years he was identified with management in the metropolis.

These veterans had a closer sympathy, perhaps, with the body of actors than many of their younger brethren, and to the end they retained some of the old-time characteristics that lent distinction to the representative managers of other days.

Several English wags attribute the unprecedented depression in London theatricals partly to the actor-manager system which, it is claimed, "has reduced artistic promotion to a low ebb." A scheme is afoot in London, according to one gossip, for a syndicate to take a theatre and conduct it upon new lines.

"A committee will pass judgment upon all plays submitted, no piece will be put on for a long run, and no play will be doctored to permit one man or woman to monopolize the stage." Perhaps the members of the alleged syndicate never heard of our wonderful Theatre of Arts and Letters.

## PATI ROSE'S SEASON.

Pati Rose's tour will close about five weeks hence. She will be glad of a rest, although as a matter of fact, this popular star has fared better than most attractions on the road this season. Manager John W. Dunne has cleared a few thousand dollars and has faithfully executed every obligation. He did not reduce salaries a dollar on account of decreased profits. As he put it, "Why should I? I would not give increased salaries had our business been enormous. When I look about me and take everything into consideration I feel that this has been our best season—proportionately."

## POWERS AND HARLEY SEPARATE.

James T. Powers and his manager, John F. Harley, dissolved their co-partnership last week. Mr. Powers' tour in Walker, London will close this week. Next season the comedian will produce a new play, and he will probably be under his own management.

## FELIX MORRIS TOUR.

Frank Williams, manager of Felix Morris, was in the city last week while his star was fulfilling an engagement at Colonel Sinn's Park Theatre in Brooklyn.

"Mr. Morris will not play in New York this season," said Mr. Williams, "having given up the time he held at the Fifth Avenue. It was for two weeks, and we concluded that it was too brief a term for a metropolitan engagement."

"Mr. Morris will play a long engagement here next season. The date has already been secured. He will present a number of new plays in a very complete and artistic manner."

"Considering the conditions of the present season we have every reason to be gratified with Mr. Morris' first tour as a star. He has made a deep impression wherever he has appeared."

In many respects Mr. Morris is entitled to be called the Coquelin of the American stage. He is an artist to the finger tips, and his impersonations are remarkable studies of character that never fail to win the admiration of all persons that are able to appreciate finesse and skill.

His most successful plays this season are *The Old Musician*, *The Paper Chase*, *The Rose*, *The Vagabond*, and *Moses*. In *The Rose* he gives a marvellously graphic picture of the Count de Rohan. *Moses* is a two-act farcical comedy, adapted from the German by Minnie Maddern Fiske, who is also the author of *The Rose*. It is an immensely comic compound of side-splitting situations and it goes with roars of laughter.

Mr. Morris' company is one of the best in existence. Mrs. Jellenbaugh, James Neill, Frank B. Hatch, Florence Wood, Jean Cope, Sara Stafford, W. J. Ingersoll, Florence Wood, Anna Cowell, W. J. Constatine, and Frank J. Wiley form an organization admirably adapted to the requirements of Mr. Morris' exacting repertoire. The perfection of detail and the excellence of the ensemble in these performances are worthy of a stock company of the first rank.

## THE LEAGUE'S ACTIVITY.

On Monday afternoon of last week the Professional Woman's League held a reception at their rooms in Thirtieth Street. The hostess was Mrs. Charles L. Bolton, chairman of the reception committee.

The programme was most enjoyable. Recitations were given by Annie Wood, Clara Thropp, and Ella Guthridge. Hattie Leonard and Marie Merrick played solos, Ella Aubrey sang "Merrily I Roam," and there were other features.

Besides many members of the League there were present as guests Olive Harper, Mrs. H. J. Noble, Mrs. A. Place, Mrs. Perkins, Mrs. C. L. Faulkner, Mrs. Conner, Mrs. J. F. Guthridge, Mrs. Hanna K. Karany, Assisrian delegate to the World's Fair, Mrs. H. J. Miller, Alice Campbell, Miss Brown, Miss E. Manter, Pauline Willard, Bessie Beckwith, and others.

The League will soon remove to larger quarters, the growth of its membership and work necessitating the step.

Next Tuesday afternoon there will be a special debate under the League's auspices at the Garden Theatre. The paper read by Maude Banks before the League at the annual meeting in the Hotel Brunswick recently will be discussed pro and con. by bright women.

## "OLD BOB" HOEY'S PLANS.

Various rumors have been afloat concerning Evans and Hoey, since it was first announced that they would part company at the close of the present season. All doubts are now set at rest. Mr. Hoey will be managed by W. D. Mann, now manager for Evans and Hoey, in a new three-act farcical comedy called *The Flane*.

Two complete sets of scenery will be carried and the company will include John C. Rice (the clever comedian, formerly of Monroe and Rice) and other prominent players.

The piece deals with the strange adventures of two alleged English noblemen and the situations, it is said, are cleverly devised and very funny. The dialogue is crisp and bright and the Paultons, the authors, declare that they believe it will be more entertaining than their great success *Erminie*.

The season will begin early in August at Chicago. Mr. Hoey's character in the new piece is said to be very similar to that of Old Bob, which he has made extremely popular for the last ten years.

## CHARLES T. ELLIS AS CASPER.

One of the reliable attractions next season will be Charles T. Ellis' production of *Casper* the Vodler. Managers all over the country with whom Mr. Ellis has played this piece to large business have almost unanimously requested him to revive it. *Casper* the Vodler will be virtually a new production, for Mr. Ellis intends to have new and elaborate scenery, a thorough revision of the book and music and a specially selected cast. Three complete sets of scenery and effects will be carried. A year from next Fall Mr. Ellis will be seen in a comedy that Herbert Hall Winslow is now writing for him. The story is said to be novel, while the stage setting will be of the most picturesque description. Archie H. Ellis, manager of the Park Theatre, is now booking time both for *Casper* the Vodler, and the new play.

## NEW OPERA COMPANY.

William Wolff, who has been the Baker Opera company's leading comedian for the past seven seasons, will leave that organization on April 25 to take his own company on the road. It will be known as Wolff's Schiller Opera company, and will be managed by Thomas W. Prior, manager of the Schiller Theatre, Chicago. The company will open at that house on May 13. The first opera presented will be *The Beggar Student*.

## PROFESSIONAL DINNER.



Evelyn Temple, whose picture appears above, is the leading lady with Charles A. Leder's Oh, What a Night! company. Miss Temple, who comes from a Philadelphia family that has figured prominently in the social life of that city since Revolutionary days, has a charming personality, and is winning praise for her work. Miss Temple has marked talent, and is earnest in her stage efforts, and ought to realize unusual success in the future. Miss Temple dresses elaborately, her gowns exciting admiration wherever she appears.

V. Jerie Bergere will soon open in Pittsburgh for a Spring season with *The Galley Slave*.

The story that Julia Arthur will resign from the Palmer stock company turns out to be unfounded. Miss Arthur will remain until the expiration of her contract. On May 14 she will appear, as already announced, with Leonard Boyne in *Sister Mary* at the American Theatre.

Katherine MacNeil is praised by the *Cincinnati Commercial Gazette* for her work with the Tavery Opera company.

William H. Arnoux, as trustee of bondholders to the amount of \$100,000 issued by the New York Concert Company, has brought action against the receivers of the property—the Casino—for the foreclosure of the mortgage that was placed upon it on May 2, 1892. The interest has not been paid.

Rehearsals of James Mortimer's play, *Uncle Million*, which will be produced at the author's matinee in the Garden Theatre the first week in April for the benefit of the Fresh Air Fund, are progressing daily. An excellent cast has been selected. The principal parts will be originated by James O. Barrows and Bijou Fernandez. Mr. Mortimer is directing the rehearsals.

A manager having heard that Sheldon, Mo., was a good town to play, telegraphed to secure the theatre there and received this reply: "Impossible—you can't get it. It is filled with hay to the roof."

"The Dramatic Mirror" has always been representative of stage people's interests. —*Duluth Tribune*.

May Buckingham contradicts the statement that she has signed for next season with Tim Murphy's company. She has not contracted with anyone yet, and her present engagement as Belvay Ann in *The Fast Mail* will not end until June 9.

The new Grand Opera House at Stamford, Conn., which was opened early this season, has been sold by the Brown Brothers to the Grey Rock Land Company. The purchasers gave unimproved real estate to the value of \$50,000 in exchange for the theatre property.

"The Mirror's judgment reigns supreme in all matters pertaining to the stage." —*Raleigh N. C., News and Observer*.

Ethel Marlowe has been engaged by George W. Ryer to play Mary in *The Two Sisters* next season.

A new Irish drama by James Conroy Roach will be produced at the Fourteenth Street Theatre on April 23. Mr. Roach will play the title role. Ervin Hopkins, Jr., will manage the venture.

William Blaisdell, prominently identified hitherto with the McCaull, Pauline Hall and Templeton opera companies, will star next season in the new Russian melodrama, *In the Name of the Czar*, under E. W. Connelly's management.

Mattie Earle has left *The Prodigal Father* company.

Dorothy Daffron closed a highly successful two-weeks' engagement with 1402 at the Garden Theatre on Saturday night. Her gowns excited the admiration of the women, and her dancing won general praise.

Hope Booth has postponed her trip to Europe for a few weeks in order to play the star part in a comedy soon to be produced by Arthur Rehan.

Marcus Moriarty is in Detroit rehearsing in Edward Westel's new play, *The Tide of Life*. It will be produced at the Detroit Lyceum on Monday next. Mr. Moriarty is cast for the heavy part.

E. W. Connelly called at the Mirror office last week. He says that time is filling rapidly for his new production, *In the Name of the Czar*, which he says will be one of the most expensive combinations on the road next season. Mr. Connelly's present address is Harris' Theatre, Pittsburgh. His New York office is with Mollen and Jones, at West Thirtieth Street.



## IN OTHER CITIES.

## LOUISVILLE.

The lecture of the Hon. Henry Watterson at Macaulay's on "The Compromises of Life," drew one of the largest audiences ever seen in the theatre. The lecture, it is almost needless to say, was a brilliant effort and was thoroughly enjoyed. Mr. Watterson leaves soon for an extended tour of the Great West. W. H. Lane will come to Macaulay's at 11.

Mrs. Modjeska, supported by Otis Skinner, Guy Lindsey, H. G. Rogers, Annie Proctor and others of a company, opened at the Masonic for a three weeks' engagement, presenting "Mary Stuart," "Macbeth," "As You Like It" and "The Merchant of Venice." The attendance was large and the performances upon a highly artistic plane. All of the plays were handsomely staged by the Masonic management. Charles A. Gardner opens at for three nights, and will be followed by Nat. C. Goodwin.

There is every indication that De Wolf Hopper in Panjandrum will be the banner attraction of the season at the Auditorium. The engagement commences at 10 and the house is already almost sold out for every performance.

James J. Corbett is booked for the Auditorium at 11. Annie Ward Tiffany opened at the Harris, 11, in "Lady Hamlet." The lady, her play and her co. are receiving glowing but favorable attention from the local press. The Star-Daughter will be given the concluding nights of the engagement. Agnes Wallace Villis is in "The World Against Her."

At the Bijou the irrefragable Fick's Bad Boy drew good houses.

The London Empire Entertainers offer an unusually good variety bill at the New Buckingham. Professor Albert, the magician, doing some new and marvelous tricks in his line. The engagement continues until 17, when Wallen and Martell's South Sea is the war co. opens for a week.

Billy Thompson, the ex-operative manager and later interested in pugilism, is in the city, the guest of Fred Pfeiffer, the ball player.

At the performance at upon invitation from Mrs. Ward Tiffany, quite a number of her admirers enjoyed an informal tea on the stage at Harris. Rose, Tiffany and Miss Warren sang. Mr. Moran recited, and the occasion proved a delightful one to all present.

The Musical Club is rehearsing Handel's "Messiah." It will be sung in April.

The Auditorium management is endeavoring to arrange for an engagement of Italy's company in March next. Subscription lists will soon be opened, and if necessary encouragement is given the organization will be seen here.

There are rumors that Manager Charles O. Bohne, of Harris, is to sever his connection with that house because of certain differences between himself and Manager Britton with reference to the advertising patronage allotted one of the Louisville papers. It is to be hoped Manager Bohne will remain. He is one of the most popular managers ever connected with a Louisville theatre, and is an energetic, capable man. CHARLES D. CHAMBER.

## BALTIMORE.

The great World's Fair spectacular production, America, was produced at Harris Academy of Music before an audience that crowded that immense auditorium from top to bottom. The spectacle is a brilliant one, and is probably produced on a more extensive scale than any we have heretofore witnessed in this city. The marvelous Schaeffer family have astonished and delighted those who saw them. They are indeed wonderful. The dramatic forces were taken by Carlott, Geiman, Clara Burton, Fred M. H. Morris, Malcolm, Spencer Tracy, and J. Gordon Edwards. Miss Taggart is the premiere dance-dive.

Ford's Grand Opera House was the scene of another spectacular production, though of a different character from that of America, as at that cost house The Prodigal Daughter, with its excellent cast and realistic face scene, was presented to a large audience. In the cast are listed: Danway, Adeline Prince, Maxine Elliott, Jefferson de Angolia, Julius Knight, J. H. Barnes, Russell Bassett, Ralph Belmont, and Charles Cook.

Walker Whitehead, the young Western tragedian, gave his initial performance in Baltimore at Alhambra's Lyceum Theatre, appearing in Hamlet. Mr. Whitehead received the most favorable criticism from the local press and has made an excellent impression. There is a quiet intensity about his work that carries the conviction of earnestness. He has, of course, much to learn, but then we must consider that as he has ample time for study and reflection. The supporting co. is very fair, and includes Leta Wolman, who appeared as Ophelia.

The Slavery Society opened at the Holiday Street Theatre in the comedie, Lord Roderick.

At the Howard Auditorium the Irish Brothers' Comedy and Vaudeville co., which has lately been reorganized, did a good business, while the French Folio co. appeared at Fernan's Monumental Theatre in the burlesque Parisian Frolics, and vaudeville.

Ford's Grand Opera House was closed on Wednesday, owing to the death of John E. Ford, most of the members of The Prodigal Daughter co. took advantage of the opportunity to see America.

WILLIAM J. O'BRIEN, JR.

## PROVIDENCE.

Thomas Q. Seabrooke began a half week's engagement at the Providence 14, presenting The Isle of Champagne to very good audiences. Had the patrons indulged in champagne they would not have been more jolly. The opera was excellently given, and the stage settings and costumes effective. H. M. Sobern in Noridan; or, The Maid of Bath, occupied the house for the rest of the week, and the advance sale is one of the largest of the season. Not Smith Russell in April Weather 12-14.

At Keith's the Little White Slave was given to fair houses. Mary Anderson as Lisa gave a finished presentation, and her supporting co. was good. Sadie Hanson in A Kentucky Girl 12-14.

The Boy Kramp was presented at Lothrop's week of 10 to good-sized audiences. The leading parts were in the hands of Mattie Morris, who enacted the part of Madred Harrison and Frank McNeill as Jack Sharp, the boy Kramp. They were well supported by members of the stock co. Jack Haraway by the stock co., with Edith Mai in the leads, will be the attraction 12-14.

Sam T. Jack's Crooles played a return engagement at the Westminster week of 12, and did a good business. City sports Bill Leslie co. 12-14.

Frank H. Tracy in advance of Sadie Hanson was here, also Jack Frost of the City Sports.

Paula Heston, starting with Pete Baker, was a visitor here last week.

William H. Prendergast, of the Florence Bidley co., was called to this city from Cincinnati last week by the serious illness of his wife.

Emma Dunn during her Pawucket engagement week of 5, lost a valuable diamond earring.

The Heston will be given by members of the Alhambra Dramatic Club at 11.

Harry Brown, of Brown and Harrison, has arrived in town. He will be manager for George B. Hayden's Crescent Park amusement enterprise during the summer season. Among the attractions to be offered will be a Roman Hippodrome with running races and other athletic features.

HOWARD C. RIPLEY.

## SAN ANTONIO.

The Black Crook drew good houses at the Grand Opera House 7-9. Wang's, to large and well-pleased audiences. Frank Daniels in Little Puck 12-14; fair business. Wilson Barrett 12-14.

Mr. Mansfield in a letter written to the Express says: "I need not tell you with how much pleasure we shall always visit your interesting and beautiful city."

Myron Calice, of Lillian Lewis' co., who missed the train when the co. left San Antonio, was allowed by the local dispatcher of the Southern Pacific to ride on a freight train. The freight train got wrecked, and as previously stated in Los Angeles Mr. Calice was badly hurt. Lawrence Norton entered suit against the railroad co. and the kind-hearted train dispatcher was discharged for violating the rules of the co.

A letter to the San Antonio Express from J. C. Perlatto, of Chicago, dated a day before last, stated that a large building for a theatre would soon be erected on a prominent business corner.

The plans were already drawn up, and he would be here soon to make final arrangements and receive bids. This makes two projected theatres for San Antonio. It is also rumored that a New Orleans theatrical manager will take a lease on one of the new houses. WILLARD L. SIMMONS.

## JERSEY CITY.

George Thatcher and a great co. packed the Academy of Music nightly in a play called Africa. I said a play, the programme says a spectacular comic opera; but it is built for laughing purposes only, and it amply fills the bill no matter what they call it. The cast is good throughout, particularly John A. Coleman and John C. Rice and Sally Cohen. Of course the only teacher looks up gloriously as usual and carries off most of the honors. George never would allow himself to be snowed under, and the night I saw him he was at his best. Week of 12-14, Darkest Russia.

At the New Opera House Charles Cowles and co. are doing fairly well in The Bakers. Play and co. both good. Week of 12-14, Tom Sawyer.

Mrs. Henderson, the proprietress of the Academy of Music, tells me that the Academy is to undergo extensive improvements this coming summer. The entire house is to be renovated and repaired and new sanitary plumbing will be introduced in every part of the building. The proscenium arch is to be replaced by a new one frescoed in the finest colors. The frame surrounding the curtain is to be embellished in stucco relief work and gilded with gold and bronze. New draperies will decorate the boxes. New scenery, new doors at the front entrance, and an entire new drop curtain, the figure for which has been selected by Mrs. Henderson from a collection of copyrighted pictures in the hands of the Berlin Photographic Co., of New York, and is entitled "Apples and Bananas."

Arthur Voigtlin will be the artist alone, and sufficient guarantee that it will be one of the finest in the country. There will also be a handsome new cornice for the front of the building, made of galvanized iron. This will be placed in position as soon as the building is out of the hands of the painters. This, of course, speaks well for the enterprise and prosperity of the Academy of Music, its owner and manager. Mrs. Etta Henderson deserves all the success she has achieved. She conscientiously strives to furnish us with the highest order of plays and players obtainable. I predict a better season than ever past Fall and Winter. R. J. JOSE, JOHN RICE, and Sally Cohen were specially engaged for Mr. Thatcher's Apple and Bananas.

Several of the Africa co. are at Taylor's hotel, viz: John A. Coleman and wife, Mr. and Mrs. John C. Rice and Mr. J. Daly.

Harry Adams has nothing in the world to do this week but look pleasant and sell standing room only.

Low Dockstader, I am pleased to say, is nearly out of that \$200 hole he got into at Hermann's Theatre, New York, and will with one more good season back in the sunshine of prosperity and live on velvet avenue. Low is a square, honorable fellow, and no one wishes him more success than

MILTON ROULE.

## ATLANTA.

Daniel Sullivan gave a good production of The Millionaire at the Grand 4, 5 with matinee. Mr. Sullivan called before the curtain and made a few tell-tale remarks. Madame Yale drew out the fair sex 5, and now they are whispering and guessing why it was that they paid to find out whether her preparations could be purchased. The houses that greeted the still alarm 4, 5, with matinee, were scanty in respect to size. The Old Homestead, which had already been seen on our stage, played to excellent business 12, 13, with matinee. The double quarters received innumerable encores and they truly deserved it. Mrs. John Drew 12, 13; Marie Hansen 12, 13.

At the Kingswood Avenue Theatre Mabel Paige drew large-sized audiences week of 5. Manager Matthews has given gratitute the use of this theatre for a sacred concert 12 to the Hungarian Court Orchestra. After this the attractions will be offered here until the latter part of April, when the Fannie Hill Burlesque co. will appear.

At the Marietta Street Theatre 9, the Hungarian Court Orchestra rendered a delightful programme to an audience of medium size. The special solos were strikingly good, and the overtures brilliant. They also appeared the following evening at the Thalia and Clio Music Hall.

The Schubert concert at the Y. M. C. A. Hall 6, 7 drew crowded houses. Miss Clark on the violin played with fine conception and skill and was the prime favorite of the evening.

Herbert Mathews and his partner have enjoyed a wonderful season of popular-priced attractions, and this I may pause to remark, will be followed up with a series of comedies. Mr. Mathews is already in the metropolis in quest of success, and I understand that Tom Martin, of All Stars fame, all of Henderson's extravaganza, Nabella Baker, contralto, and Celia Simonson, the director of Ray Templeton's aggregation, have all been engaged. The opera to be produced will be handsomely and appropriately staged, and among those to be sung might be mentioned Dorothy Fra Diavolo, Madame Angot, Nisardo, and La Perichole. The Deities are never backward, and it is more than likely that they, too, will offer something in this line. At all events there is every reason for supposing that the town is to have summer opera, and if competition in the line of trade surely the adage will not fail in this instance.

Daniel Sullivan's manager told me that business throughout the country had been miserable. The houses are moving this way, and in a week or so they will be with us. ALF. FOWLER.

## NEW ORLEANS.

Coquelin and Hading were at the Grand Opera House last week. They did not draw as well as their merits deserved. Thermidor and L'ami Fritz were new pieces to New Orleans theatregoers and were fairly well attended.

Alexander Salvini has closed his two weeks' engagement at the St. Charles Theatre, presenting Kismet Chivalry, Friend Fritz and Zamar.

Lillian Lewis was seen at the Academy of Music in Good-Bye, Sweetheart, an alleged new play, and Credit L'orange.

This week 12-14 we have W. A. Brady's After Dark at the St. Charles Theatre. Frank Lewis in Little Puck at the Grand Opera House, and Julia Stewart in a revival of The Sea of Ice at the Academy of Music.

Charles B. Jefferson, the genial son of the veteran comedian, and the senior member of the firm of C. B. Jefferson, Klaw and Erlanger, managers of the Academy of Music and St. Charles Theatre, was in the city, looking after his interests here, and has gone to visit his father at their Louisiana Winter home.

Joseph Jefferson is enjoying himself resting, hunting, fishing and entertaining his friends at his Louisiana home in the Teche country. He will commence his Spring season of acting at the St. Charles Theatre 26 in a superb revival of Rip Van Winkle.

The closing attraction of the season at the Academy of Music the end of April will be A. M. Palmer's stock co., which will come here directly from San Francisco.

The effort to organize a stock co. for the purpose of securing French opera for New Orleans next season is being earnestly pushed, but has so far met with very little success.

Frank Chapman, business manager for Joseph Jefferson, and W. H. Wickham for The Sea of Ice, are in the city. LAMAR C. QUINTERO.

## WASHINGTON, D. C.

Patti and Khea and Mrs. Kendal were better attractions in Washington during the past week. Patti made another one of her rare appearances, singing in Convention Hall 11.

Khea drew large attendance at Alhambra's, supported by an excellent co., including W. H. Hart. The bills played were Josephine, Camille and The New Madonnas.

At the National Mr. and Mrs. Kendal drew a large contingent. The second Mrs. Kendal appeared in A Scrap of Paper and The Ironmaster.

At the Academy of Music, the lectures of John J. Wood, dated.

At the Bijou Snipped by the Light of the Moon was the bill, with Fick's Bad Boy booked for next week.

At the Lyceum Hyde's Comedians and Helene Mora were greeted by packed houses.

The American Extravaganza co. appears at Alhambra's this week in Sibad.

At the National The Hottentots were seen in Robin Hood. This co. always draws large attendance in Washington, and Mrs. Jessie Bartlett Davis received a periodical ovation with the annual reappearance of these artists.

EDWARD OLIPHANT.

## INDIANAPOLIS.

The Monday openings at the various theatres were auspicious and indicated good business for the rest of the week.

At English's Opera House Dr. Wolf Hopper in Panjandrum appeared to phenomenal business at advanced prices. Arrah-n-Pogue by the Hibernian Dramatic Club of this city 17.

At the Grand Opera House Lillian's Specialty co. at popular prices 12-17. W. H. Crane 22-24.

At the Park Theatre The Police Patrol, a realistic melodrama of drawing qualities proved its old-time powers by filling this popular playhouse at both matinee and evening performance 12. Pete Baker 12-14.

At the Empire Theatre Fields and Hanson's Drawing Cards opened to good business 12. Gallagher and West in their sketch The Colonel and I made an immediate hit with the audience, as also Fields and Hanson in their new musical act. Gus Williams 12-17. G. A. RECKER.

## CHARLESTON.

The Drew Comedy co., under the management of Sanford Cohen, presented The Rivals and The Road to Ruin 7, 8, and matinee. Owing to an increase of fifty per cent. in the prices of admission, the attendance was not as large as the performances merited.

Stuart Robson in The Comedy of Errors to draw the largest Saturday night audience that the Academy of Music has held the season. The co. left here immediately after the performance for New York.

The Still Alarm will be presented 16, 17; Old Homestead 22-24.

Fred Peabody, the entertainer and sketch artist, has been here for the past week lecturing.

The site and remains of O'Neill's Grand Opera House, which was destroyed by fire on New Year's Day, were sold at auction 6 for \$1000. The property was bought by a private collector for purposes other than those of a theatre.

Fred Williams, leader of the Academy of Music orchestra, is getting up a grand concert for the benefit of the Knights of Pythias.

Fred Beckman, in advance of Still Alarm, and E. A. McFarland, representing Old Homestead, were in the city last week.

Calice Carleton, who has been ill in Atlanta for some time, is now here waiting to take the steamer for New York. R. M. SOLOMONS.

## BUFFALO.

The greatest crowd of the season welcomed Eugene Tompkins' Black Crook 12 at the Academy of Music. Many people went to their first appearance in this city, hovering about the doors. The co. was first-class in every particular. Thomas O'Brien and Louise Montrose are as clever specialists as can be seen on the vaudeville stage. The Diamantine Quadrille dancers sported themselves with reckless abandon, and the entire effect and execution were above the standard. The Black Crook was first produced in Buffalo some twenty years ago, and was then transferred to New York. The original manuscript of the play is in possession of John Mecca, of the Academy. Shows and shows 12-14.

The Country Circus had strong competition last week, but business was uniformly good, the ring performance excelling the dramatic portion. The Private Secretary 12-14.

A Nutmeg Match, a sensational melodrama, did a big business at the Lyceum. The thrilling incident of the play lies in the realistic setting of a tremendous pile driver, where the hero is rescued at the last moment from the tremendous weight. Charles Cowles in The Busters 12-14.

Russell Vance was the drawing attraction of the week at the Court Street Theatre. Slavery Days 12-14.

At Music Hall the Buffalo Symphony Orchestra played to a crowded house. Anton Schott, tenor, was the soloist. BEST HART.

## MINNEAPOLIS.

At the Grand Opera House The Country Squire was presented to a good-sized and well-pleased audience 12. Archie Boyd, in the title role, made an excellent impression. His work is always characterized by sincerity and freedom from mannerisms. Lillian Harper as Daisy did some very creditable work. The cast throughout was good. Very handsome scenery. The Fencing Master 12.

At the Bijou Opera House The Romanay 12 was produced to good business 12. Frank Lowe and Sharon Simpson, sketching popular members of the Bijou stock, assumed the leading roles and were cordially received. The support was fair. The Danger Signal 12-17.

The new People's Theatre will be formally opened 22, when the stock co. will present the curtain-raiser, A Bed of Roses, and Nancy and Co.

Minneapolis Lodge of Elks No. 41 is about to remove to new and commodious quarters at 215 Nicolet Avenue.

The New York Philharmonic Club appeared in concert at the Lyceum Theatre to a large and appreciative audience 12. F. C. CAMPBELL.

## MILWAUKEE.

Donnelly and Girard appeared in The Rain-makers at the Davidson 12-14. E. S. Willard 12-14.

The Howard Athleteum Specialty co. had a very prosperous week 4 at the Bijou, and merited the patronage they received. In Old Kentucky followed 12 and opened to the capacity of the house.

The engagement of E. S. Willard at the Davidson 12-14 promises to be one of the events of the season. He is a big favorite here, and last season played one of the largest engagements of the year. Miss Burroughs enjoys an equal share of popularity.

Henri Marteau Concert co. gave a concert at the Academy 12 to a large and critical audience. Mr. Marteau's playing was highly praised by the critics. Prof. and Mrs. Julius Kluender rendered a reception to Mr. Marteau, which was attended by many of Milwaukee's 40.

E. T. McDONALD.

## KANSAS CITY.

Sousa's Band gave a most enjoyable concert before a large audience at the Coates 12.

Herrmann the Great appeared before large houses at the Coates 12-17, and gave the best programme of tricks and mysteries he has ever presented here. Madame Herrmann ably assisted him and appeared in several very artistically arranged fancy dances. Panjandrum 12-14.

The Voodoo headed by Thomas E. Murray and Ada Botmer, amused good houses at the Grand 12-17. John Dillon 12-14.

By Wits Outwitted was poorly played at the Ninth Street Opera House and business was light 12-17. Zeb the Clodhopper 12-14.

The Gulls is dark this week. A Cracker Jack closed its season 12.

FRANK B. WALCOX.

## ST. PAUL.

At the Metropolitan Opera House, Panny Rice and her co. of clever artists filled an odd date 17, presenting The New Jolly Surprise to a good-sized audience. The Whittier Opera co. presented The Fencing Master, with Marie Tempest in the title role, supported by a strong cast of clever artists and an excellent chorus 12, opening to a large and fashionable audience. Archie Boyd in The Country Squire 12-14.

At the Grand Opera House, The Danger Signal was presented by a clever co. 12-17, opening to full houses. In Old Kentucky 12-14.

GEORGE W. COLGRAVE.

## GALVESTON.

The Black Crook was generously patronized at the Tremont 4-7. Wang's drew the best house of

the season, and made an immense hit. Lillian Lewis 4-7, with Good-Bye Sweetheart and Credit L'orange, to light business. The Two Orphans 12, 13, 14, 15, 16, 17, presented by Kate Claxton's co., headed by Julia Stewart, and gave pleasure to fair-sized audiences. Wilson Barrett 12; Frank Daniels 12, 13.

C. N. RHODE.

## DENVER.

At the Lyceum week of 12-14, Mabel Amber played the leading role in L'Espresso, and was well supported by the rest of this excellent co. The houses were very good. The management is at present giving a class of plays that are very popular with patrons, perhaps more so than those of any other first produced. Week of 12-14 The New Madonnas 12 and 13. A. V. Hall 14.

The largest house the Broadway has held in many a day assembled at the Lyceum of Sunday's Black Crook 12. It was crowded in every portion with a delighted audience. The matinee performance was hardly less successful. The band in the band, and will live things up at Midwinter Fair.

Roland Reed at the Tabor drew good houses. Mr. Reed's support was first-class. Herrmann week of 12-14.

At Sackett's People's, The Gold King held his swansong as personated by George Thompson, supported by A. W. Fremont, Johnny Williams, Jessamine Rodgers and others.

Mrs. Elitch has asked the court for permission to sell Elitch's garden under a deed of trust for \$150,000.

W. P. PRABODY.

## OMAHA.

At Boyd's Theatre Roland Reed and his efficient co. had a successful engagement 12-14. Hellen and Hart in The Idea to fair business 12-14.

Kera Kendall and his Pair of Kids drew well at the Fifteenth Street Theatre 12-14. House dark 12 to the first time this season.

J. R. RINGWALT.

## CORRESPONDENCE.

## ALABAMA.

MONTGOMERY.—OPERA HOUSE (George F. McDonald, manager): A large audience greeted Denman Thompson's Old Homestead 8-10. Marie Hansen 12-14. THEATRE (G. F. McDonald, manager): The Still Alarm was presented to small audiences at matinee and evening 7.

DECATUR.—SCHOOL'S OPERA HOUSE (W. C. Yates, manager): Gorton's Minstrels 6; small house. A Breezy Time 12; Schubert Concert Club 14.

MOBILE.—THEATRE (J. Tannenbaum, manager): The Still Alarm to a top-heavy house 6. Mexican Typical Orchestra to poor business 7, 8. After Dark 9-10; fair business.

## ARKANSAS.

NEWPORT.—OPERA HOUSE (Bernstein and Biel, managers): Marney and Metowen's U. T. C. to a big house Feb. 28; good performance.

LITTLE ROCK.—CAPITAL THEATRE (C. Watkins, manager): Richard Mansfield as Beau Brummel to a packed house 5.

FOUNTAIN.—GRAND OPERA HOUSE (S. C. Hunt, manager): Richard Mansfield delighted a packed house 6 in Beau Brummel at advanced prices. The manager reports tremendous business throughout Texas and Arkansas.

## CALIFORNIA.

FRISCO.—BANTON OPERA HOUSE (Robert G. Barton, manager): Ole Olson co. 6.

SAN FRANCISCO.—FRISCO OPERA HOUSE (John C. Fisher, manager): Sutton's U. T. C. 3; light business. Black Crook 6, 7; crowded houses.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Calhoun Opera co.'s Black Crook, Benjamin Girl and Sals Pansa, drew large audiences 5-7. Hayman's Black Crook opened to a crowded house 8; good business 9, 10. Clay Clement 12-14; Pyne Opera co. 12, 13; James O'Neill 12-14; Richards and Francis's Minstrels 12, 13. —BIRMINGHAM: Theatrical (Fred A. Cooper, manager): Storm Season, with McKee Russell, served to fill the house week ending 12; Lights of London 12-17.

SACRAMENTO.—NEW THEATRE (J. H. Todd, manager): John T. Kelly in McKee of Dublin 3; fair houses. —CLARK'S OPERA HOUSE (Todd and Ward, managers): The Assemblyman, a play written by Judson Bruce, a talented young lawyer of this city, and an ex-member of the California Legislature, dealing to a large extent with local events and characters, was produced during the week of Feb. 24 by the Clark Stock co., with Mr. Bruce and his sister, Miss Marie Bruce, in the leading roles. The play is really a clever piece of work, and Mr. Bruce is to be congratulated upon his success both as author and actor. The house was crowded during the entire run of the piece. Week of 5, Kidnapped.

## COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Ole Olson to light business 12-14. This co. will close the season at Omaha 17. They will open at the Windsor in Chicago the first week in April with a new "Swiss play," Swan Swanson. Coming: Sousa's Band and Kille Elmer.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Richard Baker in Ole Olson a good business. —COLUMBUS THEATRE (P. D. Graham, manager): Calista 12-14; deserving and well-estimated play. Two Orphans 12-14. —ITOM: The Pueblo Lodge of Elks, after elaborate preparations, gave a highly-pleasing entertainment evening of 12.

## CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Powell the magician appeared 12 to a fair-sized house. Rose Crook 12. A Woman of No Importance to a large house 12. H. E. South 12; Isle of Champagne 12. —HARTFORD: OPERA HOUSE (G. B. Bunnell, manager): Hands Across the Sea to draw crowded houses. The Columbian Cadets are a great drawing card. The Soudan opened 12 to a packed house, and a large sale for the rest of the engagement. Mar Howard co. to follow. My Jack and Silver King next week.

THE WINDMILL (S. Z. Poli, manager): The strong variety show given last week proved to be a winner, and one S. R. G. sign was out at every performance. Business opened big for this week. —ITOM: With nearly all our shops closed, or running half time



The Carleton System will open a new chapter







Lottie Collins sprained her ankle while dancing at the Haymarket Theatre, Chicago last week. She will not be able to appear again for several months and she will be taken to England by her husband as soon as she can bear the journey.



## A Fair Skin

Can always be ensured if, after exposure to the sun and rough winds, ladies will use

### Hinds' Honey and Almond Cream.

It is particularly recommended for

#### Chapped Hands,

FACE AND LIPS, ROUGH, HARD OR IRRITATED SKIN, PIMPLES, SCALY ERUPTIONS, WINKLES, CHILBLAINS, CHAFING, SALT RHEUM, ECZEMA, and all conditions of the skin of like character.

## PROFESSIONAL LADIES AND GENTLEMEN

Will find HINDS' HONEY AND ALMOND CREAM a delightful preparation to apply after removing their make-up. It is quickly absorbed, soothing to the skin and prevents cracking and roughness and wrinkles.



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But postpaid 60 cts. per bottle.

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### Hinds' Honey and Almond Cream

Consists in its wonderful purifying and healing properties and cleanliness.

It is unlike any other preparation for the Skin and COMPLEXION, in that it contains no Oils, Greasy substances or Chemicals, neither Starchy nor Mineralogical ingredients to obstruct the pores of the skin; is quickly absorbed, leaving no trace of its use and cannot injure the most delicate or sensitive skin.

#### Shaving

Becomes a luxury if HINDS' HONEY AND ALMOND CREAM is applied to the face just after. It toughens a tender skin and takes away the after-shaving smart.



A SAMPLE BOTTLE FREE with a book and testimonials sent free for 30 days by mentioning DRAMATIC MIRROR.

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MISS VIOLA ALLEN writes as follows:—"I take pleasure in telling you that Hinds' Honey and Almond Cream is an old and valued friend; for three years I have found it always delightful to use, and so perfect in its effect that I would not be without it. I am, with thanks, yours very truly,  
VIOLA ALLEN."

MISS ISABELLE EVESON writes:—"I have tried your Honey and Almond Cream and am delighted with it. It is most soothing and agreeable for the skin and I am very glad to know of it, and shall take great pleasure in recommending it to my friends. Very sincerely yours,  
ISABELLE EVESON."

MR. A. S. HINDS—Dear Sir:—Your bottle of Honey and Almond Cream was received by me. Many thanks. It is an old friend of mine and has been among my toilet preparations for hotel and theatre use for several years. I have no better article for keeping the skin in good condition. Yours sincerely,  
ULLIE AKERSTROM.

MR. A. S. HINDS—Dear Sir:—I am very glad to add my testimony to the admirable quality of your Honey and Almond Cream. I have used it for several years, and find it particularly useful after removing cosmetics. I can heartily recommend it to my profession. Sincerely yours,  
ANNIE M. CLARK.

#### SHAKESPEARE

Season of mine, thou farest in strange ways  
On the mind-journey; meadows-sunlit bright  
Thou traversest where variant flowers delight  
And lure aside, in gray mysterious haze  
Thou wand'rest phantom-led thro' many a maze;  
Thou bravest rivers rolling with swift might,  
Lingerest on little hills of graceful height,  
In stately woods thou darest happy days,  
Until a lonely mountain-top is won.  
Best of the streams and mother of the vales,  
Whose verdant slope all elf-land places upon,  
On whose fair brow Truth's star faints not nor pales;  
Where in the noontide eagles seek the sun,  
Where in the moonlight sob the nightingales.  
HARRY R. SMITH.

#### SAID TO THE MIRROR

ARTHUR ELLIS: "Charles T. Ellis has been making money right along this season. He does not claim to be working a gold mine, but he is nevertheless building up his bank account. This simply goes to show that a star once established is always established. So long as he continues to give an up-to-date performance."

MARY WAINWRIGHT: "Next season I shall revive some old English comedies, including The Jealous Wife, The Belle's Strategem, and The Unequal Match. I shall also produce one new play. The following season I may revive Twelfth Night on the same elaborate scale as formerly."

ARTHUR HANBLOW: "It is interesting to watch the audience in theatres where farces are performed. For instance, take Love's Extract at the Fifth Avenue. Every night a different audience will roar at precisely the same lines, and usually the same lines will arouse exactly the same amount of laughter. This goes to show that the laws of humor are fixed and that a farce, to be successful, must be scientifically written."

MAX STERN: "Fanny Davenport has ended an extraordinarily profitable engagement in Chicago. Miss Davenport will not go to Europe this summer, but will remain at her own country place. Next season she will stage a new play by Victorien Sardou. It will be seen here before it is played abroad. I shall be in New York for several days, but may run on to Boston next week."

GUSTAVE FROHMAN: "About May I Maurice Randmann, a relative of Daniel Randmann, the tragedian, will come here from England to play in Lady Windermere's Fan, the part originated by Maurice Barrymore."

AUGUSTUS PIROU: "W. C. Hudson's drama A Man Among Men, will be played again at the People's the latter part of April. Next season I shall tour it. I shall have the comedy broadened and the dramatic interest increased."

T. HENRY FRENCH: "The death of John T. Ford at Baltimore last week closed his house there on my Prodigal Daughter company. That is the second time a calamity has made that organization temporarily idle this season—the burning of the Globe in Boston canceled the engagement there."

J. WESLEY ROSENQUEST: "On Monday I became the father of a bouncing boy; weight, fourteen pounds. My wife has named it J. Wesley Rosenquest, Jr."

HENRY GUY CARLETON: "The daily papers say my comedy, The Butterflies, has been revised since it was first produced. Not a line has been added to or taken from it from the time of the first rehearsal."

E. S. ANDERS: "I have been engaged to succeed Sam Southern in Charley's Aunt at the Standard Theatre."

JOHN PREACHY: "I have been re-engaged by E. E. Rice for next season. I shall remain in 1914 or possibly appear in some one of the new productions Mr. Rice purposes to make."

EMILY RIAL: "I have been resting quietly this season, residing in Seventieth Street with my sister. My professional experiences last season were not altogether pleasant, and I have not begrudged this unusual term of idleness."

#### IN THE WINGS

The conditions prevailing have wrought so much distress and have revealed so much stony-heartedness on the part of those able to mitigate suffering, that it seems a pity the offer of Patti to sing at a concert for charity within a few days before she sails, cannot be accepted for the reason that it is impossible to arrange a concert in so short a time. Patti, I am informed, is grieved that she could not do her share to relieve the poor. To me it seems that the wonderful singer has been doing her best to relieve the poor, not to mention the rich; and it would seem, too, that if she is actually brooding over her inability to provide funds for relief by means of a special appearance without remuneration, she might, after a struggle out of the proceeds of the numerous concerts in which she has taken part in with remuneration, do something that would assuage her sorrow.

Henry Miller has sold to Otis Skinner his Grace of Grammont, an historical costume drama written by Clyde Fitch for Mr. Miller. The piece was obtained by Mr. Miller the summer before last, when he contemplated starring, but since assuming the position of leading man of the Empire Theatre with the surety that the ghost will walk well laden every week, the starring project has been put away in camphor.

Apocryph of Henry Miller and the Empire Theatre Stock company, I hear that after this season Agnes Miller will not be a member of the organization. So it will come to pass that within this year our three stock companies—Daly's, the Lyceum, and the Empire—will have lost in the persons of Isabel Irving, Effie Shannon and Agnes Miller, their ingénues.

My confidante, The Usher, stated last week that Augustus Thomas has completed a play called Ambition. Henry Guy Carleton is accordingly disturbed in spirit. This is because Mr. Carleton is himself at work on a play for Nat C. Goodwin to which he has given the same name. The title of Carleton's proposed piece was announced over the footlights at a professional matinee given by Mr. Goodwin months ago at the Fifth Avenue Theatre, and Mr. Carleton feels that he has therefore possibly a prior right to it.

The Bostonians' engagement at the Broadway Theatre, which ended last week, was attended by so little flourish of trumpets that not one paper called especial attention to the fact that upon the revival of Robin Hood for the closing weeks, the role of Anabel was interpreted by a singer new to the part. I refer to Mina Cleary, an American girl, who joined the company last fall, after some years passed in Paris studying with the best vocal teachers. Miss Cleary has not a robust voice, but it is fresh, well-trained and expressive. Added to this, she is chic and graceful. She is a charming addition to the Bostonians, which is noted for its many engaging women.

It is said that when Della Fox wears all her diamonds, it is impossible for her to enter upon a darkened stage scene and continue the illusion. Della provides the glory; her jewels blaze. In my Yankee mercantile way, I have wondered what she paid for them. An enterprising St. Louis reporter has put the question. Miss Fox values her diamonds at \$75,000.

The other day Nat Goodwin and Sol Smith Russell were playing engagements in St. Louis. In a spirit of sport, Goodwin jumped into a cab between the acts of his performance and was driven to Russell's theatre. He entered on a scene of A Poor Relation, shook the astonished Russell by the hand, and hastened back to his dressing-room. In the same city last week, at the conclusion of the first act of Panjandrum, De Wolf Hopper also jumped into a carriage; was driven to Music Hall, sang a song at a band concert of his friend, Philip Sousa, and got back to his theatre in time for the second act.

#### AMONG THE DRAMATISTS

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Fila-la-Patte, Georges Feydeau's latest success at the Palais-Royal, has reached the office of Elisabeth Hartbury.

For several weeks Paul M. Potter, author of Sheridan, Our Country Cousins, etc., has been reading and criticising plays for A. M. Palmer.

The Messrs. Carl and Theodor Rosenfeld, the German managers that have leased the Fifth Avenue Theatre for the purpose of producing new plays by foreign and native authors, have obtained the American rights of a drama written by Paul Lindau, the Berlin correspondent of the Herald. It has been Englished by Clement Scott, dramatic critic of the London Telegraph.

Julia Marlowe says that Henry Guy Carleton has promised that, as soon as he can possibly spare the time, he will write a play especially for her.

Mrs. Walsh, who has edited several plays, has written a drama entitled The Heart of an Actress. It is said the suspense as to whether it is made of adamant or India rubber is sustained until the final scene.

Sans Gêne has been produced in Hungary. The piece is now in course of production in four capitals in Europe: Paris, Vienna, Berlin, and Budapest.

Last week Frederick Warde bought outright Henry Guy Carleton's tragedy in blank verse, on which he has been paying royalties for several seasons. The piece has proved a success. In New Orleans recently it made such a hit that it was substituted for other plays in the Warde-James repertoire.

R. J. Reamish, of the Scranton Free Press, has contracted to write a play for Belle Archer. It is to be delivered by May 15. The scenes are taken from everyday life in the anthracite coal regions.

John P. Carberry, of North Oxbidge, Mass., has evolved a patriotic Irish drama called A Blow for Freedom.

From Henry Oldham Hanlon, an exceptionally clever writer of one-act pieces, even under the disadvantages inseparable from a residence in Pittsburg, Pa., comes a comedy entitled Facing the Music.

The Isle of Quod is the strange name of a burlesque by F. Dennett.

D. W. Hildreth, a writer quite well known in Boston, has completed a comedy-drama called A Coil of Rope. It has not yet been announced whether the principal sensational scene is the rescue of a drowning man or the lassoing of a wild mustang.

There are tidings of an impending work from the pen of G. L. Cook, which is to be called A Society Jester.

Coon Hollow is the title of Chas. E. Callahan's new comedy-drama. The scenes are laid in Kentucky and Tennessee. Among the effects are a flood caused by a bursted dam, a cotton corn press, and the famous steamboat race on the Mississippi River between the Natchez and the Robert E. Lee. Coon Hollow is a historic glen in the mountains of Nelson County, Kentucky, the locale of an Indian legend and at present the site of a well-known distillery. The play will be produced for the first time at the Cincinnati Grand Opera House on May 14.

Charles Hellerty has written "a new extravaganza burlesque" entitled The Hazard, which he says will be put on the road next season.

#### GOSSIP OF THE TOWN



One of the most promising leading men of the day is W. H. Elwood, whose picture appears above. Mr. Elwood, who was with Held by the Enemy for two years, played the spy in that drama for one season, and was the next season promoted to leading business. For three seasons he has been leading man with Stuart Robson, and is now with that star at Abbey's Theatre. During his association with Mr. Robson, Mr. Elwood has appeared as Young Marlowe in She Stoops to Conquer; as Dr. Parke Wainsright in The Heiress; as Ned Waring in Our Rascals; as Sir Lionel Lums in Married Life; as William Walker in Leap Year; and he now personates Antipholus of Syracuse in The Comedy of Errors. Mr. Elwood's relations with Mr. Robson have been so congenial that he has refused several offers of positions that under other circumstances would have been very tempting.

Henshaw and Ten Broeck, who have been touring the Northwest for the past few weeks, report their business to be excellent. The New Nabobs is making a pronounced hit everywhere.

It was reported about town last week that at the close of the present season Louis James will separate permanently from Frederick Warde.

Anna Belmont will not go with Blue Jeans next season, and will close with that attraction this Spring.

Benjamin Howard, who lately was a member of the Niobe cast, has joined the Craig-Paulding company. The press commends his Louis de Ligney in A Duel of Hearts.

It is rumored that Madeline Bouton, of A. M. Palmer's company, and W. H. Elwood, Stuart Robson's leading man, are to be married in the Spring.

Lisle Leigh is an enthusiastic bicyclist, and may be seen nearly every day spinning down the excellent roads around Bensonhurst. Part of last season Miss Leigh took her wheel on the road, and she is strong in her praise of cycling as an exercise for women.

The Actors' Relief Committee will continue to meet on Monday and Thursday afternoons to extend aid to destitute professionals until Monday, April 12, when the period for which it was created will expire.

"In the full tide of its prosperity The Mirror may look forward to the future for upholding further the high standard so long maintained, and for still greater strides up the ladder of true progress."—Boston Idler.

Get Swene Lavin's self-help portfolio book personal magnetism, reading, speaking, stage effect. A 50-cent course for \$2.50. Thorough, complete. Write "Heart of Art" Pub. Co., 105 East 23d St., New York. Mr. Lewis' instructions, same building.



## TELEGRAPHIC NEWS

## CHICAGO.

**Lottie Collins injured while dancing—Current Attractions—Hall's Chronicle of Theatrical Matters.**

(Special to The Mirror.)

CHICAGO, March 19.

Lottie Collins kicked her last kick for some months on the stage of the Haymarket Theatre here last Sunday evening. She was doing her dance when she made an unfortunate slip and fell, spraining her ankle and straining and breaking some of the tendons. She has not appeared since, and one is confined to her room at the Palmer House with her leg in a plaster cast. As soon as she is able to be removed she will be taken to New York, thence to sail for London. The doctors say that it will be weeks before she can use her foot, and months before she will be able to dance again.

Francis Wilson and his company arrived here from Cleveland yesterday, and at the Chicago Opera House this evening inaugurated a month's engagement before a very large and fashionable audience. The comedian's sumptuous revival of *Erminie* made a great hit, and he was enthusiastically received. Mr. Broderick, Miss Glaser, John McWade, and the others were most cordially welcomed.

At the Columbia last evening Forrest Robinson and an excellent company began a week's engagement in *The Lost Paradise* before a large audience. Mr. Robinson is very good in the leading role. Next Sunday the New York company will present *Old Kentucky* at the Columbia for a run.

The Schiller had another narrow escape from the flames the other night. A building on Dearborn Street adjoining was burned, and the Schiller filled with smoke. Manager Prior dismissed his audience quietly, and there was no panic among the 1,000 people present, who left after the third act of *The Crest of Society*. No danger was done save to the scenery, by water. The stage hands of all the downtown theatres were sent to the Schiller to lend a hand. The performance was given as usual Friday night.

The Schiller will be closed during Holy Week, and will reopen next Monday night with a new farce comedy called *Charlie's Uncle*, in which Sanders, the strong man, will be a special feature. Manager Prior has booked many strong attractions to follow.

At Hooley's Chancery Ombudsman has been doing remarkably well in *Marouf*. I enjoyed the performance immensely, and think Ombudsman has come to stay as a star, for he is graceful, handsome and a fine singer. He is here for another week, and then Willard returns for his farewell, opening in *The Middleman*.

The March dinner of the Forty Club occurs on the 27th, and among the club guests will be Willard, Little Franz Ebert, Donnelly and Girard, Royce Carleton, Francis Wilson, A. H. Cady and John E. McWade.

Donnelly and Girard, managed by Charlie Wagon and "treasured" by our old friend Johnny Ruddy, made a big hit in their new farce, *The Ransackers*, in which they opened for two weeks at the Grand last evening.

The Liliuputians in *A Trip to Mars* opened very well at McVicker's last evening and will remain two weeks. Then we will have *Shore Acres* for four weeks.

Whenever I go to an Irish performance I always see that old-timer, Con T. Murphy, and he was at Hooley's last Monday night. He tells me he is hard at work on a new play for Lottie Williams.

Speaking of new plays, I have been asked by one of the sensational stars to "dress up" a melodrama he has tried. It has in it a gambling house scene, which he says he wants strengthened, and he demands plenty of heart treatment. I think I can kill two birds with one stone by writing in a heart game at \$1 per heart in the gambling house scene.

My friend, Gerald Griffin, who has been playing in Minneapolis recently, joins Archie Boyd there in *The Country Squire* this week.

Julia Kingsley, wife of Bert Coote, the comedian, now with Patti Rosa, has returned to her home with her mother. Her husband joins her soon.

The grand opera has had an enormous week at the Auditorium. Faust opened the season of four weeks to an immense house, and Calvé packed the place in *Carmen* Tuesday night and Saturday afternoon. Melba had a great reception in *Lucia* Friday night. This evening *Lohengrin* is being given.

The National Printing and Engraving Company here has absorbed the Chicago Bank Note Company.

Percy Denton is soon to put a minstrel company on the road.

Tunado having closed Burt Sheppard and his wife are here for the summer. Mr. Sheppard will stage plays and minstrel shows for amateur talent.

E. M. Kayne, the old-time minstrel, is doing the same class of work here and is now rehearsing a minstrel company of the young Helices who will give a charity performance at Battery D, March 27. Already 10,000 tickets have been sold for this.

Vernona Jarbeau appeared in *Starlight* at the Haymarket last night and openings at the other houses were the Brothers Byrne in *6 Bells* at the Alhambra, Mattie Vickers at the Windsor, Nobe at Haymarket, Oliver Byron in *Heart of Africa* at the Academy of Music, continuous vaudeville at Frank Hall's Bijou and Casino, burlesque at Sam T. Jack's Opera House, and vaudeville at the Lyceum and Olympic.

Harry Powers, of Hooley's, has received a letter from "Playgoer" asking if M. Mounet Sully will revive *The Corner Grocery* when he appears here.

—"Burr" Hall.

## PHILADELPHIA.

**Last Week's Attractions and the Current Bills—Several Theatres Closed This Week—Mantell's Shows.**

(Special to The Mirror.)

PHILADELPHIA, March 19.

The concert Saturday night at the Grand Opera House, for the benefit of the Citizens' Relief Fund, was a triumph in all directions. The People's is closed this week.

Creston Clarke's fourth and last week at the Girard Avenue began with a continuance of the wonderful business of the past week. Repertoire.

The Park has had a gala week with *Jane Americans Abroad* will have a fine week, judging by the opening.

The Arch is closed this week in order to give special rehearsals for the production of *Sam*.

Robert Mantell's engagement at the Walnut drew moderately. The company closed its season Saturday night, and the house is closed this week.

At Gilmore's Auditorium to-night, Reilly and Woods play a return engagement, and the attendance is large.

Sinbad at the Chestnut Street Opera House drew fairly on its last week, giving place to Russell's Comedians in *About Town*, to a well-filled house.

Hoss and Hoss did fairly for a return engagement at the Chestnut Street Theatre. Mr. Wilkinson's *Widows* starts in with a good attendance.

The lightest week of the season at the Empire closed on Saturday. Playmates, with Bessie Bonehill, has a packed attendance this evening.

The Guardsman did well at the Broad. A Temperance Town runs the week, and opens auspiciously.

The Standard had a fine week with *Enemies for Life*, which gave place to *Uncle Tom's Cabin*, always a drawing feature here.

Alone in London was a happy hit of Manager Forepaugh at his pretty theatre. The *Pay Train* opened at the matinee to-day with a fair attendance.

Manager Jernon is doing well at his Lyceum. At every performance last week the place was packed. To-night the Marie Sanger company appeared to a heavy attendance.

At the National The Tornado is on. The Bijou opened as usual at noon to an enormous audience.

The Star Opera company is still at the Star. EDWIN RUSSELL.

## CINCINNATI.

**Kellar, The Crest of Society, Side-Tracked, and Other Attractions This Week—Theatrical Chat.**

(Special to The Mirror.)

CINCINNATI, March 19.

Kellar is the attraction at the Grand. His latest novelties, the *Smile Seance* and a *Phantom Fight* were especially well received. Next week, Hoyt's *A Milk White Flag*.

The Crest of Society is at the Walnut, with a cast embracing Elita Proctor Otis, Zeffie Tilbury, Arthur Lewis and Lydia Thompson. James J. Corbett next week.

Shipped by the Light of the Moon is this week's attraction at Hadlin's, being presented by Foster and Warrington's company. Budd Ross, Charles J. Hagan, Mollie Stone, and Lida Wells scored distinct hits. Mr. and Mrs. Milton Nobles in *The Phoenix* next week.

Side-Tracked is at Heuck's, and Jule Walker as the tramp captured the audience yesterday. The *Romany Rye* next week.

A good specialty bill is being presented at the People's this week by the New York Vaudeville Stars. Next week, Hyde's Comedians and Helene Mora.

Sam Jack's Lilly Club company packed the Fountain yesterday.

At Robinson's C. G. Ford's play, *An American Hero*, is attractive.

The season at Coney Island will begin on Decoration Day.

Will Heck will be business manager of the Zoo.

Thomas K. Aylward is looking after Harry Rainforth's interests in Colone. R. G. Ingersoll's lecture tour.

Billie Thompson, of Nikado fame, is in town and endeavoring to secure a suitable resort wherein our Summer stay-at-home folk may be entertained with comic opera during June, July and August.

JAMES M. DONOUGH.

## ST. LOUIS.

**Pike County Night With the Minstrels—Other Attractions at the Theatres—Professional Gossip.**

(Special to The Mirror.)

St. Louis, March 19.

The second week of Nat C. Goodwin's engagement at the Grand Opera House began last night, when for the only time, *A Golden Foul* was given by request. To-night in *Mizoura* is again being given and it will be continued during the week.

Dr. Bill began an engagement at the Hagan last night to a big audience.

The *Girl I Left Behind Me* commenced a week's engagement at the Olympic last night to a large audience. To-night the treasurer of the house, "Bud" Mantz, is taking a benefit and the audience is large.

Peter Jackson in *Uncle Tom's Cabin* played to two immense audiences at Pope's yesterday.

Police Patrol opened to two big audiences at Hadlin's yesterday.

The Rose Hill Folly company opened to a full house yesterday at the Standard.

The Loring Sisters, two St. Louis girls, opened last Saturday in their umbrella dance with the 5 Bells company and scored a hit.

Next Saturday night will be Pike County

night with Goodwin and in *Mizoura*. A special train will run from Hannibal, touching at all of the principal towns up Pike County way. The sheriff and members of the County Court are expected to attend the play.

By special request Manager John W. Norton of the Grand Opera House, has consented to play *Iago* to Mr. Barrett's *Othello* during the latter's engagement here next week.

A jeweler in this city sued Nat Goodwin last week on an attachment to secure \$400 on Gus Thomas' royalties on *In Mizoura*. In 1884 Thomas signed a note for \$400, money advanced to help the Dickinson Sketch Club, an amateur organization, of which Thomas was manager, out of a hole. Will Dickinson, manager of Thomas Keene, and Della Fox were members of the company, as well as several other people who are now well known on the stage.

W. C. HOWLAND.

## BOSTON.

**Irving Honored at the Close of His Engagement—The Attractions at the Theatres—Gossip.**

(Special to The Mirror.)

Boston, March 19.

Henry Irving concluded his overwhelmingly successful American tour with the performance of *The Merchant of Venice* at the Tremont on Saturday night. The house was packed, and the great English actor was recalled again and again, and after the performance he made an address expressing his gratification at the cordial reception which had been accorded him during the seven months which he spent in this country. He added that he hoped to return next season with new works to present to American audiences.

After the curtain had fallen, a particularly pleasing affair occurred in the foyer of the theatre when Mr. Irving was presented with a memorial expressing the high esteem with which he is held by Boston audiences and signed by such well known men as Governor Greenhalge, Lieutenant-Governor Wolcott, Francis Bartlett, Thomas Bailey Aldrich, John H. Holmes, General Charles H. Taylor, E. H. Clement, William T. W. Ball, General Francis A. Walker, R. F. Keith, James Jeffrey Roche, Ex-Governor Russell, Joshua M. Sears, Hugh Cochran, R. M. Field, Edmund D. Head, Robert Treat Paine, and many others. The memorial spoke of the date—Evacuation Day—and expressed the sentiment that on this occasion Boston was parting with dear friends. The address is engraved on parchment and mounted in an original manner. At the top is a silver bar topped with a spearhead and halberd of burnished silver, typical of the era of Louis XI, and *Faust*. At the bottom is another silver bar topped with an episcopal cross and a crozier typical of Becket and Henry VIII. A silver chair supports the top, and from this hangs a smaller chair, to which are attached three silver bells, suggesting that Mr. Irving's first great success was in *The Bells*. The address is placed in a cabinet made of English oak, grown in Windsor Forest, and lined with blue satin. The exterior is richly ornamented with burnished silver with the monogram of the actor, and the masks and emblems of comedy and tragedy. The corner pieces are elaborately engraved and the cabinet is supported on four globular feet.

The presentation speech was made by Curtis Guild, and Mr. Irving made an appreciative response, after which a collection was served, bringing to a close an American tour, for which the gross receipts are stated by the managers as \$595,633.92.

The Tremont is closed to-night to complete the arrangements for the production of *America* to-morrow night.

At the Hollis Street to-night *Friends* was the bill, Selena Fetter appearing for the first time in Boston for at least three seasons. A large party from the Suburban Press Association was in attendance.

An amateur production holds the stage of the Grand Opera House this week. *Zephra*, a musical spectacle, by E. W. Aschell, is the piece, given by 250 Odd Fellows and daughters of *Rebekah*, under the auspices of the First Regiment of the Patriarchal Militant. Cantons from all over the State were present to-night, and there will be several special evenings in the course of the week.

Edward Harrigan is giving a weekly change of bill at the Columbia. Although *The Leather Patch* and *Reilly* and the go-patched horse are each performance, neither was given more than a week, and to-night he put on his new piece, *The Wooden Sticking*. For next week, the last of the engagement, *The Mulligan Guards' Ball* is to be given.

This is the concluding week of the *Manola-Wason* engagement at the Museum. *A Queen of Hearts*, which has been improved since its production, will hold the bill until the night of the testimonial to John Wason, the programme, including Marie Durres in *Daybreak*, the balcony scene from *Romeo and Juliet*, with Marion Nannia as Juliet, to the *Romeo* of her husband, an act from *Caste* in which William Seymour will appear, and an act from *A Queen of Hearts*.

This is also the last week of *A Milk White Flag* at the Boston, and souvenirs in honor of the fiftieth performance were given to-night. They consist of cigarette holders decorated with pictures of Isabelle Coe.

McCarthy's *Mishaps* is at the Bowdoin Square.

Charley's Aunt still prospers at the Park. Souvenirs are to be given to-morrow night at the tenth performance in Boston.

Maude Granger in *Inherited* began a week's

engagement at the Grand Museum to-night. At the other popular-priced houses the attractions this week are: *Bijou* and *Holland*, continuous variety; *Lyceum*, Sam T. Jack's *Crowley*; *Palace*, *Revue-Savoy* company.

Marie Durres will have constant support in her charity performance of *As You Like It* at the Columbia on April 3. Frank Mayo, who has not played here for several seasons, will be the Jacques, and Clarence E. Holt will be the Orlando. Mrs. C. H. Bond, a well-known society amateur of this city, will make her appearance as *Calia*, and Louise McIntosh will play *Phelia*; Mary Shaw's sister, Margaret Shaw Ingersoll, will repeat former successes as *Audrey*. Edward E. Ross, the stage manager of the Museum, will direct the performance.

George E. Mansfield returns to the Grand Opera House next season, as he has leased the theatre for ten years from its owner, N. B. Goodnow.

*Merrie* is the scene of the play which Edwin Milton Royle has just completed and which will be produced next season.

John J. McNally is to write the play in which May Irwin will appear as a star season after next.

Mrs. John Mason's little daughter Adelaide, who has been dangerously ill for several weeks, is now rapidly recovering.

B. F. Keith's new house will open under most auspicious circumstances. A large party of guests from New York and Philadelphia will come on March 23 as the guests of Mr. Keith, who will have a reception that evening.

Loela Belle, who is appearing at the Grand Museum with Maude Granger this week, may star in *Maggs' Landing* next season.

The production of Carrie W. Colburn's piece, *The Girl in Blue*, at the Columbia, has been postponed to next Monday.

William A. Brady was in town to-day and appeared as a witness in the suit of Joe Lannon against Corbett. Brady testified out of his order because he sails for Europe to-morrow. Lannon sued for \$5,000 damages because Corbett failed to spar at Lannon's benefit two years ago. Brady testified about Corbett's broken fingers as a ground of defence. Corbett is coming to-morrow to testify.

Boston managers held a meeting last week and decided to curtail the amount of window lithographs sent out in this city. They have decided that advertising in the papers brings about better returns. About 10,000 lithograph tickets are given out each week and many of these are offered for sale at reduced prices.

A committee consisting of Eugene Tompkins, Isaac B. Rich, and John Seaton was appointed to secure the services of ex-Governor Russell to represent the managers when the bill comes before the Legislature to make it illegal for any one under eighteen years to attend a public place of amusement unaccompanied by an adult. By the way, rumors are flying around the city to the effect that the efforts of some of the anti-theatre legislators come very near to the bonfire line of blackmail.

JAY BOSTON.

## CLEVELAND.

**Fanny Davenport to Cleveland—From the Williams' Shakespearean Series the Offerings at the Theatres.**

(Special to The Mirror.)

Cleveland, O., March 19.

The Euclid Avenue Opera House was filled to-night, when *Clotilda* was played by Fanny Davenport. The play will hold the house five nights. The Substitute follows.

George Wilson in *State Carlo* secured a large audience at the Lyceum to-night. Next week, *A Country Merchant*.

H. R. Jacobs' Theatre has *A Flag of Truce*, which opened to-night to a good house. It will be followed next week by *The Ensign*.

Gus Hill's Novelties opened a week's engagement at the Star this afternoon. Ross Hill company next week.

Francis Wilson's receipts were over \$8,000 last week. WILLIAM CANTON.

## PITTSBURGH.

**The Rising Generation, Charles H. Wagon, Opera, War Drama, and Other Offerings at the Theatres.**

(Special to The Mirror.)

Pittsburgh, March 19.

The Rising Generation was given at the Bijou to-night by William Barry and company. Von Yonson follows.

At the Duquesne Charles Dickson opened in *Lucy* to a good sized audience. There are three Pittsburgh women in the cast. Lillian Burkhart, Mrs. Reuck, and Maggie McLaughlin. *Sailed* returns next week.

The Ideal Opera Club began a week's engagement at the Alvin to-night in *The Chimes of Normandy*, with *Phantom* underlined. The cast includes Edna Langdon Gilmore, C. C. Cameron, C. F. Harris, and John M. McChesney as principals, with a chorus of forty-eight, composed mainly of local talent. R. H. Witt, of the Grand, has booked the Club for nine weeks at his new house, commencing July 16. *The Girl I Left Behind Me* follows.

The Drummer Boy of Shiloh was produced at the Grand by Hays Post J. G. A. R. Walker Whitehead next.

The Pulse of New York attracted a large audience to Harris'. Peck's *Red Boy* next week.

Hyde's Comedians returned to the Academy to-night. Next week, *The Night Owl*. Manager Gubick, of the Bijou, returned from Chicago to-day.

The American Mass joined Hyde's Comedians here. E. J. HANCOCK.



## ACTORS' RELIEF COMMITTEE

New York, March 17<sup>th</sup> 1894

Received from The New York Dramatic Mirror  
Nine Thousand Six hundred and Ten  $\frac{55}{100}$  Cents  
In Full, on Account Actors' Relief Fund  
\$9610.  $\frac{55}{100}$   
Anna Arnold Treasurer  
Actors' Relief Committee











## Hawthorne N. J. 251049.

A black and white portrait of a man with a mustache, wearing a suit and tie. The man is looking slightly to the left of the camera. The image is somewhat grainy and has a vintage feel.

**John T. Ford.**

Mr. Ford was one of the best-poised men in matters relating to the American stage. Many of the best actors and actresses who have graced the American stage have won and owe their beginnings to John T. Ford. At the time of his death, Mr. Ford was about to organize a large company with Willard Clarke as the star, supported by his daughter.

### Contributors' Notes.

## NOTES AND QUERIES

## AWARDS

The Players' Club at Fall River, Mass., has entertained a number of visiting professionals very pleasantly this season. Among others who have enjoyed its hospitality are the Lewis Morrison company, Peck's Bad Boy company, Walter Sanford's Struggle of Life company, the Vendetta company, and Edwin Arden's company.

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**MILES**—Robert Edgar Jackson Miles, in Cincinnati, O., on March 13, aged 60 years.

## ENORMOUS SUCCESS OF

### NO SILENCE IN THREE ACTS, BY

**FREDERICK W. SIDNEY**

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**AT THE BOSTON MUSEUM.**

**Read the Following Opinions of  
the Press on**

## A QUEEN OF HEARTS:

NEW YORK HERALD

The title is expressive, for the play is a light comedy with a great abundance of merriment, so much so, in fact, that Mr. Sidney's work might be called a comic opera of a frivolous, pleasant, entertaining sort. The whole performance proved a delightful dish to an audience which crowded the Museum to the doors.

NEW YORK WORLD

"Musically," a new word, has been coined to describe it. The play is written in a happy, spirited style, with situations, songs and music calculated to make the effect dazzling, pleasing, and picturesque. To night's verdict was favorable. The reception was so enthusiastic that the company will prolong its engagement here.

BOSTON HERALD

It is not comedy, burlesque, farce-comedy but better, or under-ville, but basements of all these forms of entertainment. Therefore unadmittedly good. With beautiful scenery, handsome costumes, good singing, plenty of lively comedy and a variety of incident and episode. A Queen of Hearts should win success. A Queen of Hearts is likely to prove a great secular success.

*BOSTON POST.*

Mr. Sidney has provided an excellent vehicle, which, when it is pruned and polished, will grow out of the most attractive place in which Mr. and Mrs. Weston ever appeared. It possesses the elasticity and changeability of the farm-country, and also the doing plot, music, and bits of justice and legitimate work to be found in the musical comedies of Europe, and the whole moves with a spirit and a dash. It is a play of great possibilities.

BOSTON GLOBE.

A Queen of Hearts has bright lines, clever situations, tuneful music, and a splendid stage setting. The fun in it is clean and wholesome, and although it may not point a moral it certainly advises a tale. In brief, the play, in spite of some shortcomings almost inseparable to a first performance, was a success from almost every standpoint. It should be a

BOSTON GLOBE.

A Queen of Hearts was given its first production on any stage at the Boston Museum last evening by the Herald-Examiner Company, before a large and enthusiastic audience, which was so well pleased that it included one repetition of every song and chorus. A Queen of Hearts is an enjoyable vandyvile, divided into three acts, and the plot is consistent enough to permit of the introduction of a lot of bright, catchy music.

BOSTON TRAVELLER

In *A Queen of Hearts*, produced at the Boston Museum last evening for the first time on any stage, we are given a form of entertainment quite as novel as its name. "Unconsciously," judged by the first example of its class with which we have been favored, a "handicraft" is a very light but very pleasing means of furnishing an evening's pleasure. The vocal numbers are interlarded with due reference to the story, and are appropriate and pleasing for those who listen. The whole production is dainty, and, as has been intimated, quite out of the beaten path. The audience was very large and very enthusiastic. *A Queen of Hearts* is novel, neat, and unobtrusively pleasing and its evident aim to amuse cultivated people, who seek the enjoyment of simple amusement for the eye and ear, seems to have been fully attained.

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